

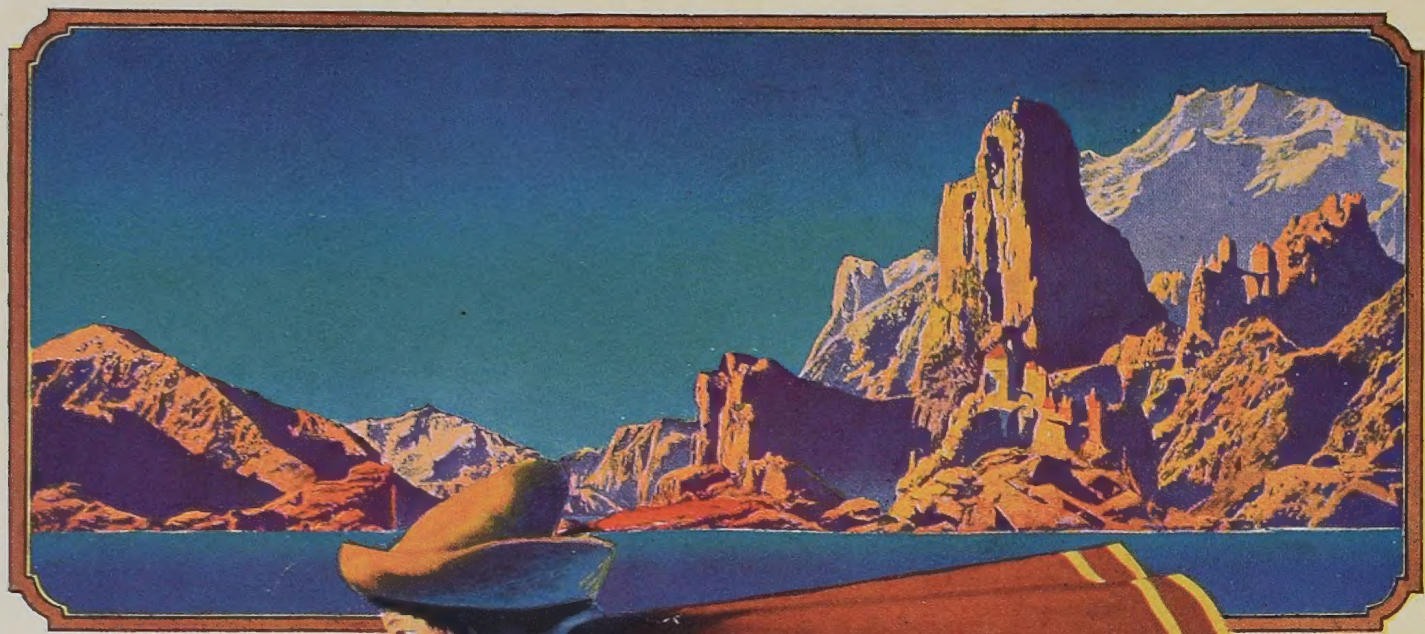
VOGUE

Early September

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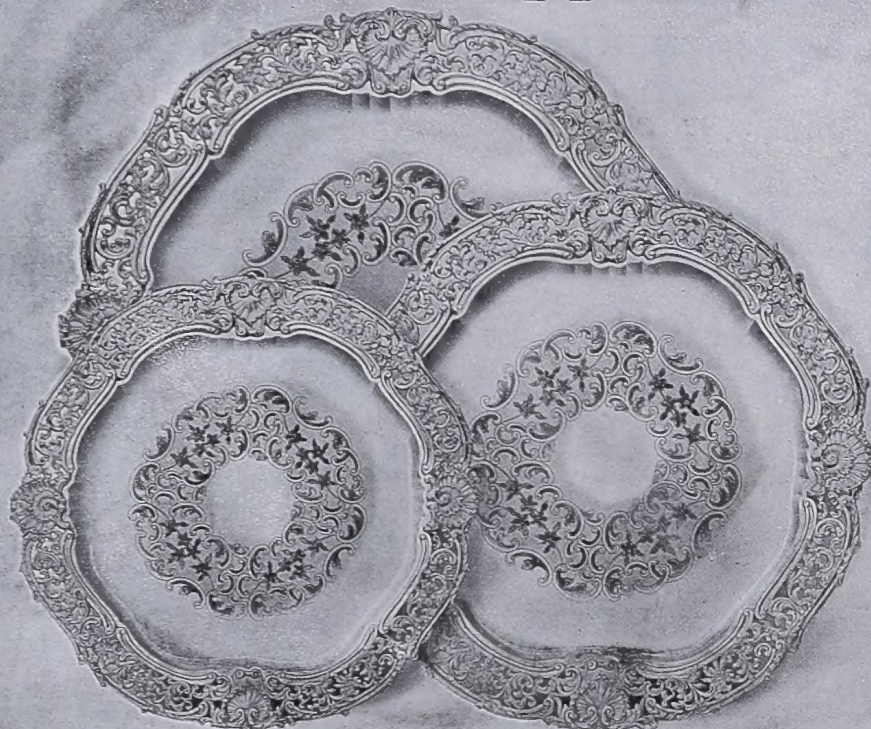
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The Next Vogue

THE MILLINERY NUMBER OF VOGUE

WHEN a woman has nothing on her mind but her hat, you may be sure that she is having a perfectly wonderful time. There is an almost unearthly serenity that is born of the knowledge that your hat is doing absolutely the right thing at exactly the right angle; and a hat on at an unbecoming angle can simply ruin your whole slant on life.

The next Vogue, that is, the Late September issue, is going to be a Millinery Number. Vogue feels it coming on. It's just the time of year when Vogue takes things in hand and says everything there is to say about hats and coiffures and all the accessories that play the minor parts while hats do the heavy business up stage.

WHAT VOGUE WILL SAY ABOUT HATS

First, there is to be a long article, illustrated with drawings by Helen Dryden and photographs by Baron de Meyer; it's to be all about the newest French hats and the newest veils and furs to wear with them. That's that. And then, of course, there will be a great many

pages of sketches from Paris, which are the last word on millinery, and the last word on millinery is only official when it is said in French.

A smart woman's hat and her coiffure do such good team work that it is difficult to say just which does the most toward making her what she is. There are those that believe it's a draw between the two. Anyhow, everyone knows that the most breath-taking affairs the designers can create avail a woman nothing if her hair doesn't do its part. That's why Vogue is going to have an article on hair-dressing, prepared especially to go with its new millinery.

OTHER THINGS VOGUE WILL TELL ABOUT

Another thing that is going to be good is an article on millinery trimmings,—about all those dashing trifles that those who know are putting on the new hats and where they are putting them.

There will be some autumn suits, too, and some lovely gowns and a great deal of fur, both in the form of coats and neck-pieces.

Yes, besides millinery, Vogue is going to do a great many things in its next number. Vogue has never, in all its life, been known to be one-sided. Why, there are going to be enlightening articles on textiles, and patriotic jewelry, and simply numberless other things including what Newport is doing best.

ABOUT THE RED CROSS

Whenever it can, Vogue likes to tell something about war relief work, since it is a thing in which every one is so vitally interested. Mr. Emery Pottle has promised to write Vogue an article about Red Cross work. You see, he has been an ambulance driver in France, and knows all about it. Every now and then, it is good to have the viewpoint of "over there,"—it helps us to realize that perhaps we may also serve.

We know that it is maddening to have to wait two whole weeks before you can find out what the good word about autumn millinery is, but it is worth it, really. It's true; no woman ever took poison on her way to buy a new hat.

VOL. 50. No. 4

WHOLE NO. 1077

Cover Design by Helen Dryden

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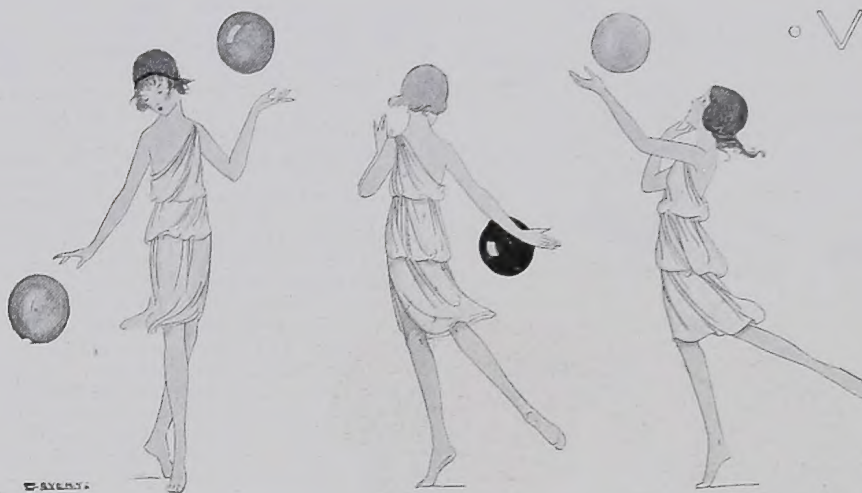
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Helen McCaul and Elizabeth Dickson

MRS. GEORGE D. WIDENER AND HER DAUGHTER, DIANA DODGE

Mrs. George D. Widener and her little daughter are spending the summer at "Erdenheim Farms," Chestnut Hill, Pennsylvania, where Mrs. Widener has resided since her marriage to Mr. George D. Widener, which took place the latter part of March. Mrs. Widener is the daughter of Mr. Henry T. Sloane and the sister of Baroness de la Grange, who was Miss Emily Sloane; she is a niece of the late William Douglas Sloane, and a cousin of Mr. William B. Osgood Field and of Mrs. James A. Burden. Mr. Widener is the son of Mrs. Alexander Hamilton Rice and of the late George D. Widener, and he is a cousin of Mr. Peter A. B. Widener, 2nd, and a nephew of Mr. Joseph E. Widener.



THE BUSINESS OF BEING BROUGHT UP

CONSTANCE is a small person who has brown bobbed locks and serious brown eyes. She lives in a world where the furniture has round edges,—where the sharp angles, in fact, have been smoothed off almost everything. But it is a very busy world. From the time her nurse, Élise, lets the morning sunshine in at the window until she draws the cord on the little Cinderella night light, Constance is always learning something. Élise, who greets her with “*Bonjour mon petit chou*,” is teaching her to speak French. At first, Constance had much difficulty in understanding the things Élise said in her queer foreign way, but the things themselves were usually so interesting when one did manage to fathom them, that Constance tried very hard, and it became easier each time. When it came to answering, the task was more difficult. Constance’s little tongue was very facile, however, and there was so much to be said and so many things to be asked that she soon grew quite familiar with the strange words, and now she and Élise chatter by the hour in intimate ease.

THE NEW YORK SCHOOL

Constance goes to school. At first she had her studies with a governess, but after a time her mother decided that it would be better for her to have the companionship of other little girls, so now, every morning during the winter, Élise takes her to school in one of the cross streets west of Fifth Avenue. No one would dare to intimate that this is a fashionable school, so contrary to the ideals of the gentlewoman who directs it is any suggestion of fashion, yet the fact is that all the young girls who graduate from it, enter the inmost circles of society,

This Developing One’s Talents Is No Easy

Matter; the Life of Young New Yorkers Would

Astonish Those Who Cling to the Ancient

Theory of the Undisciplined American Child

if, indeed, they are not already within them.

After school, there is luncheon and rest, and then perhaps a stroll in the park, where, in the spring, one becomes acquainted with the birds and flowers, all of which Élise knows by name. Or perhaps one goes for a ride. Constance has a pony, “Bobo,” who, in the winter, lives at the Riding Club in a little white stall, with Austin Gray’s “Penny” as his right hand neighbor and Dorothy Kane’s “Nicolette” at his left. Of an afternoon, Dorothy and Austin and Constance sometimes go out together with the riding mistress; sometimes Constance goes out alone with her for a riding lesson. Constance rides very well. Her little body rises in perfect rhythm with “Bobo’s” trot, and when he canters she sits so close that there is not the finest line of daylight to be seen between her brown habit and his sleek brown coat.

AT TUXEDO

In the spring, “Bobo” went to Tuxedo for the horse show and returned with a red ribbon. Constance, who rode him, knows that he should have had the blue; but for some unaccountable reason he took a dislike to the brush on the second jump, and although she beat him with her crop and kicked him with her sturdy little heels and kept at him like a true horsewoman, he refused to take it; so she had the humiliation of seeing Dorothy’s “Nicolette” acclaimed the best pony in the class.

In April she went to Piping Rock and saw her uncle’s horse, “Cartridge,” win the Glen Cove Plate. It was a red-letter day for Constance. She and Élise had luncheon at the white clubhouse and then strolled across the lawn to the grand-stand, where they had the joy of seeing “Cartridge,” gallop home. Afterwards, they found their way through the paddock, white with dogwood, to congratulate “Cartridge” while he was being rubbed down, and give him some sugar.

Constance is being trained to become an all-round sportswoman. In the summer, when the family is at Newport, she swims every day at Bailey’s Beach, whither she and Élise go on their bicycles, whizzing along Bellevue Avenue and the long smooth Ocean Drive.

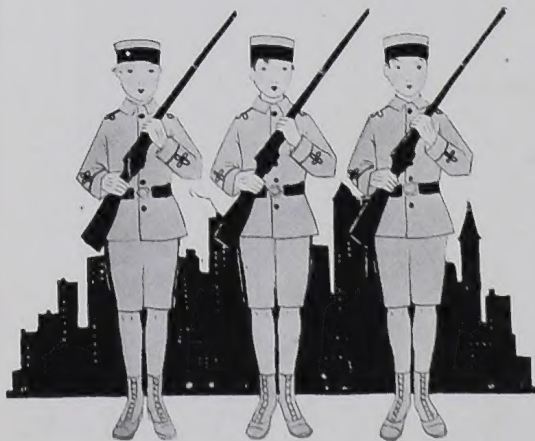
In the winter she skates a great deal. The Monday Afternoon Club has a session every week, either at St. Nicholas Rink or at Iceland, closed for the afternoon to the public. Membership in this club is as difficult to obtain as in any of the exclusive clubs for grown-ups, and

here it is that Constance begins to make the acquaintance of the young people with whom she will associate after the momentous day when she shall have come out. Constance is taught to skate, as carefully as she is taught to read or to speak French, and she makes a charming little figure as she skims over the ice in her gay sweater and little tasseled cap.

As for dancing, Constance was taught to dance almost as soon as she was taught to walk. She can not remember when she has not had her dancing class and her private dancing instructor. In esthetic, interpretive, and social dancing, she is an adept. Of the three types of dancing she found the first most difficult, for esthetic dancing involves a thorough course in technique. By it she learns



In Christmas week, little girls attend what are really matinées, for these performances for children are given in the morning



Patriotic youths of eight years may join the Knickerbocker Grays if they can establish their right to admittance

how to stand, how to walk, and how to courtesy. It is a spectacular type of dancing, and her training in this respect will stand her in good stead in the numberless private theatricals in which she will take part after her début. Interpretive dancing gives her spontaneity and develops any special talent which she may have. The social



The young members of the Monday Afternoon Club skate each week at St. Nicholas or Iceland, in strict seclusion from the public

dancing is, of course, a necessary part of her education, but it is a phase of the dance which is taught with the utmost discretion. Constance dances the modern dances very prettily, but with a reserve sometimes absent from the dancing of her elders.

The little boys whom Constance knows receive their preliminary social training in much the same way that she does. In addition, they have an organization of their own which, while it is not of a social character, has a social significance in that its membership is very carefully restricted. This is the Knickerbocker Grays, an organization which was established in 1881 by Mrs. Edward Curtis and a number of other ladies who wished to arrange it so that their sons might have instruction in military drills and in the manual of arms even though they were not attending military schools. For twenty-one years this organization has been drilled by Captain C. H. Hoyt. There are two drills a week at the Seventh Regiment armory, and at the end of the season there is a reception drill at which medals are presented. There are also music drills during the season to which the mothers of the boys are invited. The organization is under the direction of a board of management; the boys are proposed for membership by the mothers of two members, and if they are passed by the board of management and can meet the military requirements in regard to height and so forth, they are admitted. They may become members at an age as early as eight and they drill for five years. The organization has a very honorable record. It was once reviewed by General Grant and once by Colonel Hugh Scott. Many of the boys afterwards enter the Seventh Regiment, and a number of them are now serving abroad. When Constance grows up, she will be proud of the friends of her dancing-school days who started in so early to be soldierly.

AVOIDING "AMERICANITIS"

While the life at home of a little girl like Constance is very busy, it is very simple. She lives it quite apart from the flurry of her mother's day. She eats the simplest of food, is allowed candy perhaps once a week and is assiduously watched for any physical shortcomings, especially any tendency towards nervousness, which wise physicians have recently nicknamed "Americanitis." Should she develop any symptoms of this kind, lessons are at once suspended and she is packed off to the country with Elise for a complete rest. American mothers have come to appreciate the fact that if their daughters are to enter life with strong nerves and bodies they must spend as much of their young days as

possible out-of-doors. Therefore, sketching classes are much in order; and when a girl is a little older she is taught to drive her car. Of artificial amusement the well-brought-up child has very little. Only at Christmas and Easter are there parties, and these are not formal. If a child is less than eleven years old, there is just one evening party during the year, and that is in the holiday week. It is held in some such place as the Club de Vingt and is attended with much éclat. Dancing begins at seven-thirty; the music for it is probably furnished by Europe's orchestra, which is most accommodating about repeating one's favorite selection. The dances include the Virginia Reel and the Lancers, and later, when every one has become better acquainted, there are round dances. Supper is served at little tables, and before one is seated one may choose one's cakes; of which there are dozens of delightful varieties arranged on long tables at one end of the room. During supper, a big dark Turk, a brilliant turban wound around his head, passes from table to table with a great black tray of favors, from which one may select balloons that blow up into queer shapes, and all sorts of things that spin and toot and rock, and generally add to the gaiety of affairs. At ten, the party breaks up, and every one goes home with his or her nurse, to sleep off the overwhelming effect of this annual dissipation.

LIFE'S FORMALITIES

There is also a holiday skating party at Iceland for very little folks, and two afternoon dances for girls and boys who are older but still under seventeen. The year before Constance comes out, she may attend the Metropolitan dances, of which there are three held at Sherry's in December, February, and April; and the Colony dances, which are usually held in the ballroom at the Colony Club, but which will next season be held at the Ritz Carlton. Of the Colony dances there are two, one in December and one in March.

Both boys and girls are members of the Colony dances, but girls alone are members of the Metropolitan dances and the boys are guests. Both of these dances are controlled by a board of directors composed of the mothers of the young people.

Up to the time Constance is introduced, she will wear the very simplest of clothes—lingerie dresses or frocks of net and organdy, ruffle-trimmed; and all of her shoes, even her party slippers, have low heels. Her name is almost never mentioned in print; her school entertainments are shrouded in the deepest obscurity. There is just one occasion when she appears in the limelight, and this usually comes to her quite early in life. It is when she appears as a flower girl at a wedding. This is an event calling for all her accumulated reserve of savoir-faire.

On this occasion, her frock would probably be one of two types. It may be long and straight, reaching almost to her old-fashioned slippers; or it may be short and full and fluffy. If it is long, she probably wears with it a little bonnet or cap, and she may carry a quaint bouquet with a paper lace frill about the edge. If she wears a short fluffy frock, she may wear with it a big flat hat

Positively her first appearance in public is (at an early age) as a flower girl at a wedding, a position second in importance only to that of the clergyman.



The first step of the pas seul in which the amateur stars at Junior League performances, was taken in early nursery days



THE FROCKS OF SIX TO SIXTEEN

THE General was walking down the Avenue with great strides, swinging his stick with all the measured dignity which attaches to an officer and a gentleman—and, one might add, an Englishman. His casquette was glorious with gold and scarlet, and a row of decorative ribbons crossed his chest, as becomes a general.

Marie Antoinette, in black velvet and plaited white muslin, rolled her hoop. She steered it deftly between a soldier and his sweetheart who were walking arm in arm, so as to separate those two honest souls, and rolled it neatly across the toes of a stout old lady who gasped and nearly fell over backwards. She guided it in gyrating circles across an open space and with a sharp touch sent it spinning into a huge pair of khaki-clad legs—the General's. And the General, his mind on battles, Boches, and the like, was taken by surprise. He stopped, stumbled, and stepped into the hoop and immediately tried to step out again; but the hoop, with a last spasmodic wobble, tripped him.

TAKING FRENCH LEAVE

Round went the hoop and round went the General, Marie Antoinette looking on appalled, her plaited skirts limp with dismay. Her small face, under the broad hat of Italian straw, was a picture of consternation, and her hands, in their short white gloves, clenched themselves nervously. Finally, it was too much. "Oh, la-la!" said Marie Antoinette, and fled.

And leaving the man in khaki to wrestle with the hoop, I followed Marie Antoinette, who was frocked as only a French child is frocked, even in war time. Her small feet were adorned with sandals of black varnished leather, above which thin white socks, longer by several inches than the socks of last summer, rose almost to her bare pink knees. The short skirt of plaited white

Few Frills Adorn the Little Parisienne in War Time; Like Her Elders, She Firmly Believes That the Simplest Frock Is the Smartest



The tiny cap is white tulle; the brief blue and white mouseline frock is blue beaded

muslin was attached to a short-sleeved, round-necked, black velvet yoke, and although her arms were bare, short white gloves covered her small hands. Her hat of yellow straw was fastened with a bride of black velvet. Such was Marie Antoinette, Parisienne.

Marie Louise, who is the same age, wears a simple plaited slip of old-blue muslin, plaited from the neck-band. It is girdled with a double band of blue muslin, which is slipped under little blue muslin loops to hold it in place and is knotted in front with the ends weighted with pink rose-buds. Her hat is of black velvet with no trimming at all, except for a velvet bride under her dimpled chin.

THE WAR-TIME CHILD

Marie Thérèse, who confesses to seven long summers, is frocked in yellow linon, embroidered in an all-over tracery with blue thread. Her black hat, of thinnest black straw and tulle, is fastened on with black velvet ribbon.

Then there are Marie Charlotte, Jeanne Marie and all the rest, frocked in white and rose and every dainty color, with oddly pretty bonnets and the most cunning shoes in the world. How can one, with an ordinary grown-up pen, describe the brief prettiness of their garments? How can one write seriously of a frock which, after all, is a mere ruffle with sleeves attached? How write about so naïve a frock as that seen only to-day in the Bois, a frock designed indeed for the first cool days of autumn? The straight little garment is of soft beige duvetyn, embroidered the least bit with dull blue thread and edged all about with a narrow border of soft brown rabbit. Scanty, it flares from the shoulder, coquettishly stopping short of the knees, below which the rather long white socks are rolled over a bit at the tops like golf stockings. The small hat is of duvetyn also, lined with blue



MODELS FROM LANVIN

When the first cool days come, the little Parisienne puts her retroussé self in to a coat of old-blue velours de laine, with gold stitching

Sometimes the Parisienne at the younger set goes around made of all one kind of material; here, dull blue crêpe is figured closely with rose

A hat and frock that both went in for rose muslin are trimmed,—one, with wool embroidered flowers, and the other, with white stitching



The round neck and full skirt of this marine reg frock are quite in the mode, and the white thread embroidery brightens it agreeably



Very summery is this frock of white "toile de soie" printed in blue and red flowers, with stitching done in bright colored washable silks



The brief kilted skirt is of old-blue alpaca, and is finished with an ornament and hangs from a waist of white linen embroidered in old-blue

MODELS FROM CHÉRUIT

silk and edged with narrow bands of brown fur. For the summer child, Lanvin is making pretty frocks of tinted muslins, tussur, and crêpe, embroidered or not, as it happens. A frock of dull blue tussur is figured daintily with flower-sprays in color, and a tiny frock of light blue crêpe is prettily combined with white crêpe and embroidered with blue beads.

TAFFETA FOR PARTIES

Paquin, who makes frocks of tinted muslin for the small child, frocks her sixteen-year-old sister in dainty "party" taffeta—pale rose, blue, and yellow, trimmed with crisp loops of silk and odd bits of embroidery and flowers. Chéruit also employs delicately tinted taffeta for party frocks for young girls, trimming them airily with flowers and tulle. For the street, one-piece frocks of serge, jersey, or tussur are fashioned by all the houses of Paris—straight, chemise-like garments, simply trimmed, with occasionally a high waistline indicated in some fashion.

Few frills adorn the frock of the "war" child, who, like her elders, is clad in simplest fashion. Even the above-mentioned taffeta frocks are simple in line and not eccentric in shape. The simplest frock, nowadays, is often the smartest. Very charming, for instance, is a young mother with two little girls, all three wearing odd little sunbonnets of snowy muslin, transparent, unlined, and shirred slightly on cords, flaring like flowers about their faces. Similar in shape, but more sternly fashioned, is a bonnet of white or tinted piqué destined for country or beach wear; and very odd and new is a child's hat of yellow duvetyn with a rounded crown and a rather broad brim, made to match a beach cloak.

For beach wear, also, is a useful little tailored frock of rose muslin, laced up the front for about six inches with a dark blue grosgrain ribbon, which is knotted at the throat. Over this, for warmth, is worn a smart little tailored jacket which extends about half-way to the knee and is fashioned quite in "grown-up" style, with a plait or two and smart pockets. Of dark blue cheviot serge striped with white is this jacket, which is belted with a thick blue cord. The hat, a small beret with a peak, is of striped serge.



It took white Swiss muslin, white crêpe de Chine printed with flowers, and gatherings of pink thread, to make this frock



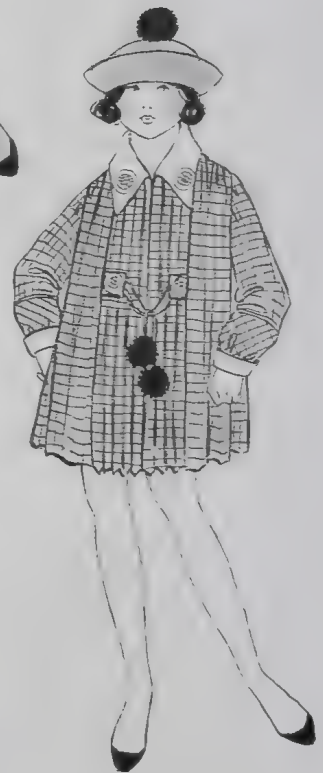
Havana brown was chosen for the collar and embroidery of this eponge coat and is used with black and white in the check



This frock is made of pale rose mousseline de soie, embroidered in salmon pink; it is only French designers who dare to combine those colors in that way



A loose, cool, crêpe de Chine dress is edged with red silk in bias bands, and embroidered with clusters of red cherries that hold in the unpressed folds



MODELS FROM FAIRYLAND

This coat-like frock of such wintry cut is made of summery material, — rose faille, with blue braid to take off the curse that attaches to unadulterated rose color



(Right) This is a veritable pastel of a frock; it is of pale rose mousseline de soie, with blue ribbons and dangling salmon pink roses



Short, scant, and straight from the shoulder is the street frock of modern Paris. This black and white version has a blue line, one which is black-embroidered

(Left) With the approach of autumn, the is more and more to be expected. This time, the tie is used to trim very much tailored mastic cloth

MARTIAL ET
ARMAND

The French little girl has always known just where to wear her black velvet; this time it's on blue and black Scotch plaid satin



MARGAINE LACROIX

The beret refuses to be done away; this one is of marron wool velours to match the coat, and is gold embroidered



LINA MOUTON

Even the very youngest persons can wear black satin, if it has a black and white checked belt and an engaging round collar



PAQUIN

For street wear, designers in Paris are making tussur frocks just like this one, which is dull blue with cream stitching

MARTIAL ET
ARMAND

The frock is of sea blue serge with a white mouseline front; those foreign-looking circles are embroidered in colors



PAQUIN

Linen the color of red roses is the foundation of this costume; there are white buttons; a white buckle goes on the hat



PAQUIN

Pale blue roses form embroidered wreaths on this rose muslin dress and hat; the hat has a frill shirred on blue ribbon

PARIS PREPARES FOR A RIGOROUS WINTER

Thin Stuffs Will Play No Part in the Parisienne's Winter; All Is to Be Velours, Heavy Serge or Fur. Chinese Coats with Gay Waistcoats Are Predicted, and Both Pockets and Belts Threaten French Leave



This transparent attempt to establish a straight under-arm line begins with cream liberty satin embroidered in gold; the mousseline top shows an embroidered underdress

THERE is a rumor abroad in Paris that our new coats are to be Chinese in style, that is, straight from the shoulder, with kimono sleeves and with waistcoats of deliberate gorgeousness. The coat may be black, for instance, with a bit of blue embroidery all about the edge, and the waistcoat may be of brilliant orange satin embroidered with black, white, and gold, and belted with blue and black embroidery. A coat of this sort would extend about to the knees, while the waistcoat stops short at the hips. The skirt underneath is straight, narrow, and quite untrimmed.

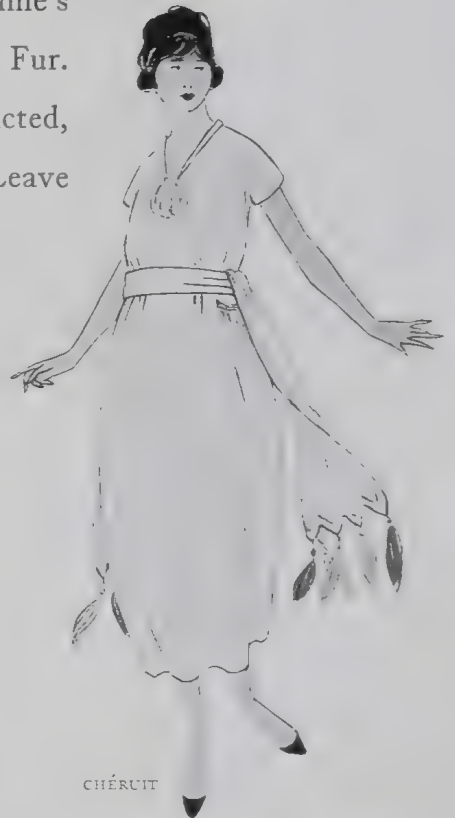
We have worn the straight frock for months, and we shall doubtless wear it for months to come. The pocket has disappeared from the latest version of the straight frock, and now the rumor is that the belt is to follow the pocket into oblivion. What will be the

The straight line of this narrow satin dress is belied by the ends of a blue velvet sash which almost forms a bustle

result? The possibilities are thrilling. Shall we go dressed like some princess of the Middle Ages in robes stiffened from throat to ankles with embroidery? Shall we wear our hair in smooth braids and clasped with jewels? There are possibilities in the unbelted frock which promise well: tunics of rich stuffs over narrow simple underdresses, exquisite embroideries and metal clasps, jewel-set and rare, rich velvets and rich furs. And, just as in those far-off days the lady sat in her tower at her embroidery frame while her true knight rode to battle, so we sit at our chosen war work, while our khaki and blue-clad heroes march away.

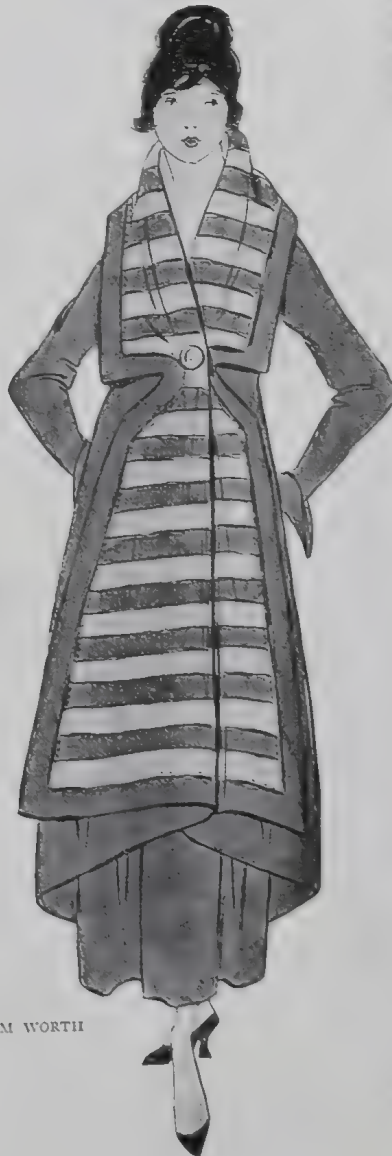
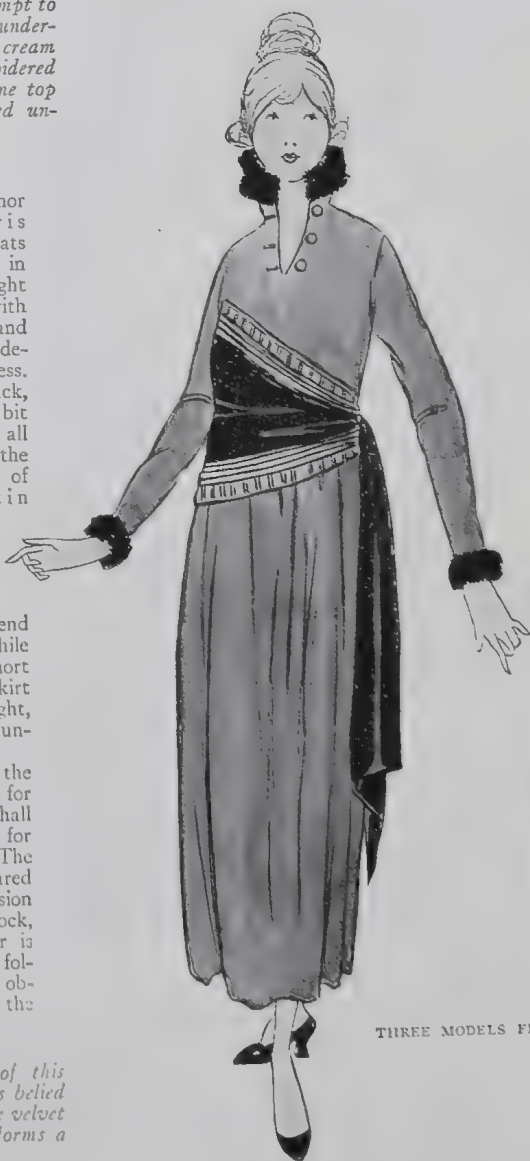
THE NEW FROCK MUST BE WARM

Whatever the form of the new frock, whether we wear the costume of a Chinese mandarin or of a princess of old Europe, it must be warm. House gowns as well as street frocks next season must be cosily comfortable, practically beautiful garments. Realizing this, the tissue-makers have accumulated quantities of thick, soft, warm stuffs which are now being transferred from the shelves of the warehouses to the workrooms of



CHÉRUIT

It is the way the French designer cuts it that makes this winter satin look as once gown and coat are leading under the power of nature, grace, and beauty



THREE MODELS FROM WORTH

the makers of costume. All sorts of silk and woolen velvets, with heavy serges and thick soft chevilles, go to the making of our winter frocks. In Parisian wardrobes next season, thin stuffs will figure not at all, while thick furry garments figure largely, and, again the war, expensively.

FROCKS OF SUMMER

With all this in mind, it is difficult to realize that warm days are actually here and that summery frocks are now in order. How are we to concentrate our thoughts on muslins, sheer and fine, when our cellars yawn for coal and there is no coal to be had? How are we to consider chiffons when we know in our hearts that we should be ordering furs; how wear thin crepons when even our subconscious selves clamor for warm thick cloaks and fur-lined boots against winter?

None the less, this sunny weather has driven

This is one of the warm dresses Paris is planning to wear this winter; it is made of marten and beige wool velours



PREMET

When the Parisienne doesn't have her muslin frock tinted, she has it white punctuated with black periods and combined with plain white



JENNY

Give the Parisienne half a chance, and she will have a negligée made of rose Georgette crêpe, with a bit of white lace and a gold girdle



DOUCET

For this they just took soft white muslin, embroidered it with narrow white cotton tape, and used lines of open-work to edge the designs



JENNY

A gray crêpe de Chine tunic, stitched with gray and banded with black ribbon, goes right on over a black satin slip

Parisienne into crepons, jerseys, and thin silks; and of these none is prettier than the frock of cotton crepon,—thin, soft, and embroidered with color after the fashion of the Maison Lanvin. For it is Madame Lanvin who favors the frock of crepon. Embroidered with grass green, yellow, or gray thread, the frock of white crepon is simply charming. Blue crepon is embroidered with coarse white wool, coral red crepon is also embroidered with white, and black silk crêpe is adorned with needlework in white, blue, or red. Yellow crepon is embroidered with blue or black thread and sometimes with gray and white thread, combined with jet beads.

Paquin is making dainty frocks of tinted muslins in rose and all soft colors. Very smart is a beige muslin embroidered, in a lace-like all-over pattern, with black thread. This embroidered frock is trimmed with plain beige muslin. A Paquin blouse is made of this thin muslin similarly embroidered. Like a short, scanty, loosely belted chemise is this blouse, which is embroidered in a close all-over pattern with white or colored thread. Citron and coral muslin are embroidered with white, and blue muslin is often decorated with rose embroidery.

Figured muslins have also made their appearance in Paris. Paquin shows a yellow muslin frock with coin-spots of black. Premet shows a white muslin generously spotted with black and trimmed with plain white muslin; and, by contrast, a plain light blue muslin delicately embroidered with pale rose and belted with rose leather. Plain and figured muslin combined in the same frock is smart at the moment; and plain white muslin, corded and trimmed with fluted ruffles, is also smart. Not one of these summer frocks is trimmed to any extent with lace.

THE POPULARITY OF MUSLIN

One of the large houses of Paris combines three shades of mauve muslin in the same frock. The frock proper is of rose-lilac muslin with handkerchief-like sections of violet and bluish-mauve muslin falling from each hip. A bit of mauve muslin is introduced at the throat in front, and the shoulders are veiled with a deep cape-collar of black tulle.

Gray muslin is seldom used for an entire frock, although it is often employed in small quanti-



PREMET

Paris will have its bit of muslin; sometimes it is light blue, with a pink leather belt and pink collar, and embroidery cuffs

painted flowers. The under side of this brim is of black velvet. There is something distinctly new about this hat; the vivid color, which is rendered still more vivid by the glaze, makes it very effective with a frock of black velvet, for instance.

THE LEATHER HAT

Another very new model by Madame Duc is of creamy parchment, painted with black and gold flowers, bound with black velvet, and trimmed with a pompon of black cock's feathers. This hat also, very odd and rich in appearance with its flecks of black and gold, is very smart with a velvet frock. There is a new crispness, a fresh touch which is very pleasing in these two hats.

Of painted leather is the crown of another Duc model in Bordeaux mottled with dull blue. A leather flower on a leather twig is perched on the brim which is of dull blue velvet.

The war is probably responsible for the practical disappearance of the summer cloak of silk or satin. Instead of wearing a sheer frock of some sort under a light cloak, the Parisienne this season contents herself with a straight frock of jersey, serge, or some thin woolen stuff, or perhaps silk jersey, and a scarf of fur; and there is a quiet chic about a costume of this sort which chimes well with the times.

VARIATIONS OF THE SATIN FROCK

Black satin frocks continue smart, but they are a trifle monotonous for all that. Black satin and lace, black satin and white muslin, black satin and gray crepe, and black satin unrelieved by any other tissue; we are a bit wearied by the constant black. Oddly attractive was a black satin frock seen recently which was trimmed with periwinkle blue. The collar was blue, the skirt was edged with blue at the hem, and there were vague patches of blue embroidery on each hip and a blue embroidered sash. Below the girdle, in the back, a second sash of plain black satin sagged uselessly, but effectively, for it was this second simple belt which gave to the frock an odd new look.

New also is a frock of black satin trimmed with rich yellow duvetyne and fashioned with buttons of amber. A hat of yellow duvetyne.



The lines of dignity and the tight-fitting sleeve favored by the new mode are well exemplified in this gray tussur costume



Given in the new mode, the dress is a simple, straight, and effective model.

ties as trimming. Many frocks are made entirely of rose, blue, yellow, or green muslin, and the trimming varies from white fur to white muslin. Many tinted muslins are prettily embroidered with gray thread, and one of these, seen recently, is trimmed with narrow borders of gray fur, and the hat worn with it has a crown of black satin and a gray fur brim.

At the Ritz, one sees black and white frocks by the dozen and in all tissues. One of the prettiest worn in the tea-room recently, was made of soft, thin, woolen jersey with a loose coat of black velvet falling straight from the shoulders. The striking frock was topped by a black velvet hat, quite untrimmed. Very striking also was a one-piece frock of Bordeaux duvetyne with a hat of the same dark tissue. Every hat's a cloche at the moment. In straw, in velvet, satin, duvetyne, or some other tissue, high square crowns and broad drooping brims are worn by everyone.

Jeanne Duc is showing oddly smart hats, remarkable in tissue and color. One is a sort of capeline with a beret crown of black velvet. The top of the brim and the band about the base of the crown are made of painted toile, with its brilliant red splashed with black



Not all frocks are sober; a welcome note of cheer is struck in this rose taffeta with its glimmering beads and paillettes



No silhouette could be straighter than that sponsored by this gown of Bordeaux satin with much beige cord embroidery

with the inner side of the brim faced with black satin, is worn with this frock, which represents, in a way, a new silhouette. There is a belt at the waistline, rather tight than loose, over the scanty chemise, which is belted again at the hips, where a skirt is deftly attached to the chemise top-section. The lining is concealed by the belt. The effect is rather that of a long bodice, and the skirt, attached to this bodice at the hips, suggests in a vague sort of way the moyen-âge. But it is difficult to classify this frock, which is neither fish, flesh, nor cod and red herring.

"Lucy Locket lost her pocket. Kitty Fisher found it," runs an old nursery rhyme, which goes on to say, by way of anticlimax, that the pocket, when found, was quite empty. There are many of us losing our pockets nowadays; perhaps they are stolen from us by the couturiers, who think, possibly, that if they continue to permit us to wear pockets we may by chance keep our money in them instead of pouring it into their coffers. Or is it that the same couturiers who gave us these vast pockets are taking them from us with the idea of making another garment from the tissue thus employed; a manteau, for instance, or a trouser-skirt? Who

knows? We wonder, but keep silence; we are amazed, but we hold our peace.

The trouser-skirt, by the way, has by no means vanished from the scene. More and more are indoor frocks divided as to skirt. A sports frock is composed of a beige duvetyn coat above a black satin skirt which is divided at the hem, the satin is turned under in bloomer-fashion. The waistcoat is of white serge, very thin and fine, with white coroso buttons. Apropos of bifurcated garments, the nightgown of ancient memory is slowly, but surely, giving place to the pajama. It is not the severe masculine garment which the word presents to our imagination, but a new garment, fearfully and wonderfully made of silk and embroidery, of chiffon with gay ribbons.

As usual, at this season of the year, Parisians are beginning to wear winter hats with thin summer gowns. But it is not, this season, the classic hat of black velvet which has appeared regularly in mid-summer for several years. The new winter-summer hat is made of duvetyn in some soft warm color. These



TWO MODELS
FROM DÈUILLET

A coat of dark green wool velours is trimmed with gray rabbit, for the rabbit is again fashion's pet

hats have appeared in yellow, green, blue, and brown; and one day at the Ritz a very pretty blonde girl appeared in a huge capeline of brick red duvetyn. The slightly drooping brim shadowed the face beneath with warm color, and the square crown was wrapped about with brown satin ribbon, which was knotted picturesquely on the side.

Hats are also made of netted, or knitted, ribbon. A narrow taffeta ribbon is chosen for this purpose, and the entire *cloche*, for this hat is usually a *cloche*, is loosely netted; the crown is adorned with a cravat, more or less wide, of satin ribbon matching the hat itself in color.

Speaking of the beret; the newest beret is draped. Time and again, the beret has been declared no longer smart; but this piquant shape constantly appears anew in this salon or that, in some form or other. At the moment, Chanel is making a smart little tilted beret of velvet. It is slightly draped and is titled a bit back and to the right. One of grege velvet is very pretty, and one of violet velvet is also very effective. The beret of duvetyn in various colors is still smart. A. S.

The Parisienne prepares for another coal-less winter by retaining her old friend, the "cache-nez" collar



MARGAINE LACROIX

This frock with the approved absence of trimming is of bluet mousseline, and white tassels finish its ribbon girdle



MARGAINE LACROIX

To white tulle, this designer adds lace and ruffles of tulle; and binds the shimmering cloud with ribbon of marron taffeta



BERTHE HIERMANCÉ

This marine blue serge costume with its natty collar of white piqué is an advocate of the long coat and narrow skirt

"What a gossip he is—
what a shocking mis-
chief-maker!"



LETTER PERFECT

NO, it is not amusing, however you put it, but though you had a telegraph office at your door and a telephone in every room, even though you had lost the habit of using pen and ink, sooner or later, whatever happened, the moment would come when you would have to write a letter, resist as you might.

In winter, of course, you are safe. Every one is in Paris, and there is no need to rack your brains; it would be time wasted, so let us spare our pains. I could say as much of spring, and as for the summer, I ask you, at what hour of the day you could possibly have time to sit before a desk and write letters. And how many excuses are available! You may choose between travels, dancing, trunks to pack or unpack, golf, polo, or the races. There are postal cards, too; you may buy a view of the beach or a photograph of a peasant woman in a quaint cap, write at the bottom, "With best regards" or, "Why are you not here?" and your whole duty is done; your task is fulfilled and your conscience at ease.

THE UNAVOIDABLE LETTER

But after summer comes autumn, and if, as I fancy, you adopt chateau life instead of coming back to town, then difficulties arise. Suppose you are a guest of the Duke de la Tour-Quibrant, on his magnificent ancestral domain, and that on the writing-table in your room is spread some beautiful note-paper with monogram, crest, and armorial bearings, and with the name of the illustrious domain in one corner. Would you have the courage, the face, to see this delectable paper before you and to make no use of it to celebrate your visit at la Tour-Quibrant, were it only for a day or so? No, if I know you at all, you would never be capable of such a blunder; and even if you had to cover this rare and tempting paper with inanities, you could not resist sending it out in all directions, to the four corners of the earth.

Nevertheless, after due reflexion, it would seem wiser to avoid too blatant inanities, and if I were you, I should even try to make my notes a bit clever. The returns which you may reap from such effort are incalculable.

"Oh, oh," your correspondents will say to each other, "but he writes well, this dear friend. I admit that in conversation he is not more brilliant than many another, but once he has a pen in his hand! *Peste! Diable!* he is witty, very witty."

After that you may be at ease; your reputation is made. Thenceforward your least word will pass for a marvel of finesse or of malice.

THE TRICK OF THE PEN

The thing to do, as I have said, is to write in a fashion to delight your friends. Ah, well, that is nothing to get excited about. Nothing could be simpler or less mysterious than the art of writing clever letters. People will talk to you of the letters of the Marquise de Sévigné, of Monsieur de Voltaire, or the President de Brosses-Fadaise, but that is all nonsense. I repeat, it is a mere wrinkle to adopt, a trick to

There Comes a Time to Every Man When
He Must Write a Letter; He Is Wise
Who Omits Scenery and Hints Scandal

By ROGER BOUTET DE MONVEL

Sketches by Robert Bonfils

catch, and the great masters of the art of letter-writing never really use any method but this one of which I am about to tell you. In the very beginning it is important to take certain elementary precautions to avoid certain reefs on which nine out of ten letters are wrecked.

Whatever the cost, it is imperative that you avoid such beginnings as, "You must think me dead"; or some similar formula destined to introduce an explanation of your long silence. Such phrases are a waste of time. No one ever believes them. It is also best to refrain from scolding your correspondent for having left you so long without news. You may perhaps feel that it is effective witness of your solicitude to overwhelm her with somewhat churlish reproaches; take my word for it, all that is entirely useless. Every letter in her morning's mail will contain exactly the same remarks, couched in exactly the same terms, and she will pay absolutely no attention to any of them. Therefore, blue-pencil the reproaches. Next, do not give too much information regarding your own health; a line, four words, if need be, will suffice. It is useless to dream that your correspondent is deeply interested in that subject. One should look facts in the face. The same reserve should be maintained as regards the weather,—two or three words, not more.



A telling postscript confides, in deepest secrecy, the latest shocking rumor

THE VIRTUES OF OMISSION

Ah, I was forgetting! Never, never, as you value your reputation as a complete letter-writer, never begin with, "I am writing you in haste," or "I have just time to write you two lines." Your haste will be only too evident in your letter, and the wise course for you is to try to divert attention from it. Finally, beware of descriptions of scenery. To tell the truth—pardon my frankness—I fear that

you are unequal to such a task. And, besides, you would waste your time. No one is interested in scenery.

"But then," you ask me, "what shall I write?" What a question! Write about the people who are entertaining you, of course, about those around you, those whom you meet, who go and who come; in a word, write about your neighbors. Criticize without the slightest charity, their costumes, their faces, their peculiarities, their ways of dancing or of riding. Recount (this is most important) all the divorce scandals and the unexpected marriages. Finally, describe in all its details the life of the chateau, its distractions and its pleasures, and end with a telling postscript in which you confide, under seal of deepest secrecy, the latest shocking rumor,—true or false matters little. Now your

friend in receiving such a letter will say, "What a gossip he is! What a shocking mischief-maker!" But in her heart she will be delighted with your wit, and her admiration for you will be unbounded.

LETTERS AND CRISES

Perhaps you feel that such instructions as these are too general, and you tell me that a "Complete Letter-writer" would be quite as useful to you. Good heavens, far be it from me to deny it, though these collections have an unspeakable artificiality about them. And then, though such books contain letters of every conceivable sort, they never have the particular sort of letter that you need. You will find there the begging letter, the letter of condolence, the letter of sorrow, the letter of anxiety, the country letter, and the city letter; you may even find there as need the letter which asks a rendez-vous with a fair lady, but I will wager that you will never find there such a letter as a man should send after he has obtained the rendez-vous. I will also wager that you will never find any suggestions as to the letter a man should write to the club which has just black-balled him (very difficult).



The "Complete Letter Writer" contains samples of every letter except the one you want to write

where, by mischance, he has been caught cheating at cards (yet more difficult). But this is leading us rather far from our present subject. Such advice as this, I will reserve till a more opportune time. For advice is one commodity with which not even the most fearful will desire to stock up against a possible war-time scarcity.

Give up your own honor and position; this that you should visit at a chateau without calling to every envious friend a charming note enhanced by dual crest, monogram, and armorial bearings



THE DAYS OF PICTURESQUE CHILD-
HOOD DID NOT PASS WITH THE
LATE LAMENTED KATE GREENWAY

MODERN LIFE OFFERS MANY OP-
PORTUNITIES TO THE YOUNG LADY
DETERMINED TO BE DECORATIVE

DESIGNS BY HELEN DRYDEN



(Left) Clothes have the most beneficial effect on one's morals; no one could keep away from Sunday school if she could go in an ermine-trimmed old-blue velvet coat, an old-blue net poke bonnet, and an ermine muff with a tiny posy



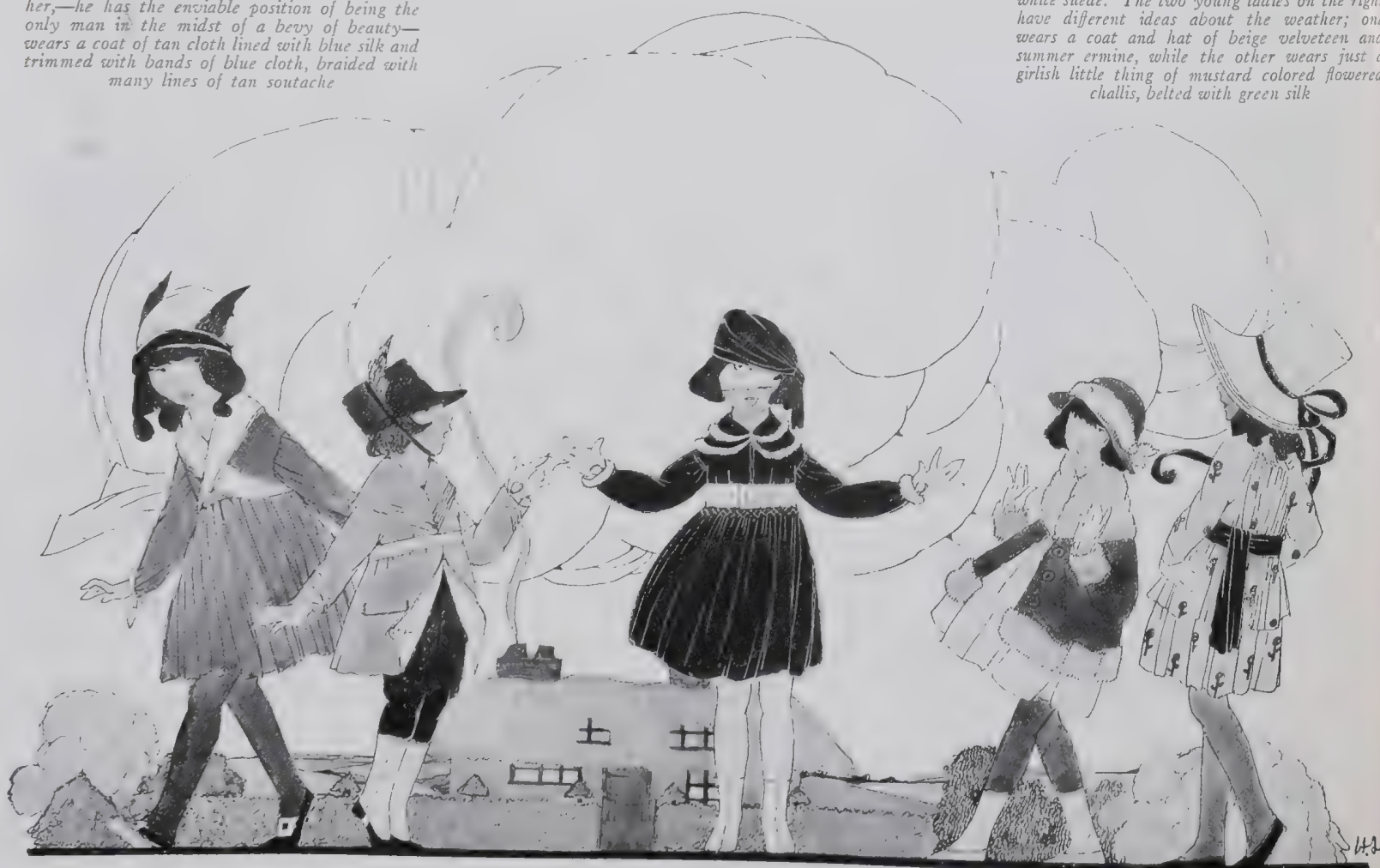
(Right) If there must be school, —and there always must, we suppose, until the millennium arrives,—it will be found almost bearable if one's school frock is of serge with collar and pocket linings of white broadcloth and one's hat a patriotic poke



(Below) That soft-stepping young person on the left wears a frock of blue serge, collared generously with ecru handkerchief linen which crosses at the front and ties in back. More handkerchief linen is tied into cuffs. The gentleman next to her,—he has the enviable position of being the only man in the midst of a bevy of beauty—wears a coat of tan cloth lined with blue silk and trimmed with bands of blue cloth, braided with many lines of tan soutache

(Above) The force of gravitation must be working overtime, for two strong healthy balloons and a frock of white serge trimmed with braided cherry red cloth are enough to lift one far above this tiresome earth

(Below) The lady in the middle is distinctly "it." She is temporarily as blind as love, and her frock and hat are of black velvet; the former is trimmed with ermine and belted with white suede. The two young ladies on the right have different ideas about the weather; one wears a coat and hat of beige velvet and summer ermine, while the other wears just a girlish little thing of mustard colored flowered challis, belted with green silk





When the ecstasies of play begin is the time for a frock of dark blue flannel narrowly striped in white, tied round with a soft white flannel sash, and worn over a crisp white organdy guimpe. No unimaginative mother would ever have believed a dress could be at once so sensible and so decorative

If one is of that quaint, demure, modest, oh-I-really-couldn't-think-of-it type, the only thing to do is to live up to it by wearing a frock of rose-colored cloth, collared and cuffed with moleskin. The sash—it isn't so terribly demure, you'll notice—is of a shade deeper rose than the frock itself



(Above) One of the most piquant things the mother of a future débutante could possibly do to her is to set her under a hat of café au lait colored cloth, tied into rabbit's ears on top, lined with old-blue silk, and wreathed with gay silk flowers

(Above) Now and then, someone invents a coat that is practical, comfortable, and most gratifying to one's highly cultivated sense of fashion. It doesn't happen often,—but it has happened in this coat of gray-green cloth with collar, cuffs, and winding sash all of white duvetyn and a lining of riotously gay striped silk inside it all

(Below) The artless ingénue at the left wears a frock of pink Georgette crepe dotted with roses and tied with a wide ribbon. The military young woman does her bit by wearing a suit of white broadcloth with crimson trimmings, and a hat of dark blue velvet with a silver ornament. The immaculate young gentleman wears a suit of blue linen, banded with rose



It's rather too bad Gainsborough couldn't have lived to paint this portrait of a Very Young lady; he would have enjoyed studying in the lights of the gray velvet ram, the shadows of the hand or seal, and the delicate tones of the silver ornament





Walter Scott Smith

MRS. ALEXANDER DALLAS BACHE PRATT AND HER SON

Mrs. Pratt and her little son, Dallas Bache Pratt, 2nd, who is named for his grandfather, Commodore Pratt, are spending the summer at Newport, where Mr. and Mrs. Pratt have leased "Halidon Hall" for the season.

DEMOCRACY IN FAIRYLAND

Democracy in the Prosaic World of Men
Is All Very Well, of Course, but in
Fairyland Shall Always be Heard a Joy-
ous Elfin Cry of "Long Live the King"

WITH Europe and Asia rapidly turning Republican, it begins to seem as if revolutionists would soon look in vain for other worlds to conquer. There remains, however, one unrevolutionized kingdom dear to childhood. Who can tell how soon we shall have a republican Fairyland? The nursery, American as well as European, accepts without reflection the fairy prince and all the hierarchy of his court. It would be hard to guess how large a part this familiar monarchy of childhood has played in preserving the thrones of real kings in the veritable kingdoms of the earth.

When the last earthly kingdom has vanished, and kings in exile, emperors, sultans, and the rest, shall jostle one another along the boulevards of Paris, will the kingdom of Fairyland survive? Childhood is notoriously conservative, even rigid. Whittier said, "The grown-up man only is republican"; and it may be doubted whether there are enough red republicans in the nurseries to dethrone the King of the Fairies and send his princelings and nobles abroad that they may earn their bread with the common herd of gnomes and sprites, dwarfs, giants, and fairy godmothers.

A REPUBLICAN fairyland! What a droll idea! How strange that land of infantile heart's desire with Oberon and Titania bereft of crown and sceptre! Puck, of course, would remain to us, for he is a commoner, and Mustardseed, Cobweb, Peaseblossom, and their filmy-winged comrades would, perhaps, as mere servitors, be permitted still to gather by moonlight upon "the beached margent of the sea," there, as of old, to "dance their ringlets to the whistling wind." All the delving elves of hidden mines, the water sprites, the nixies, the fairy godmothers that bring good gifts to newborn babes, and the enfranchised Ariel, merrily living "under the blossom that hangs on the bough," would be spared to the nursery, but what a rewriting of the old stories must be done lest the names of royalty appear! Will the nursery ever consent to play the game with the court cards left out?

IF revolution really comes in Fairyland, whom shall we substitute for the ancient rulers and their glittering entourage? Shall we have a fairy president, inhabiting, not a palace, magically wrought of moon-stuff, but a plain White House like that at Washington? Let us hope at any rate that Fairyland may manage without that useless appendage, a vice-president. It is hard to imagine the chief magistrate of Fairyland as resembling any earthly president, living or dead, in office or a mere "ex." A scholar like Mr. Wilson

were a trifle too grave, and the square-headed and "square-fisted" Monsieur Poincaré, no, he would never serve as model for Oberon's successor. There's good Mr. Taft, but ten years of banting would hardly reduce his amiable rotundity to the proper form of a President for Fairyland. One other name will be upon all lips. Could the President of Fairyland have somewhat the face and figure, the energy, activity, and eloquence of Mr. Roosevelt? "I jest to Oberon and make him smile," said Puck. What would happen to Puck of the new régime should his first jest to the President call forth the familiar,—but never mind.

IF the thought of a fairy President suggests seemingly insuperable difficulties, what shall we say as to ministers of state in the revolutionized kingdom? There's Mr. Daniels; would some such figure as he become the post of naval secretary in Fairyland, where all the ships are of pearl, and all the sails of gossamer? And which of our near one hundred senators fittingly typifies a member of the upper house in Fairyland? Fairy congressmen? Why attempt an answer to the unanswerable! If the higher walks of politics seem to furnish no figure that would fit into a fairy landscape, what shall we say of fairy mayors and fairy aldermen? Even our judiciary, state or national, seems to promise little better than the executive and legislative departments of government. And beautiful as are many of the ladies that lend luster to the Republican court at Washington, one can not quite think of them as, reproduced in miniature, gracing the realm where Cinderella and the Sleeping Beauty have so long charmed all youthful hearts.

PLAINLY our republican political hierarchy would not look well in Fairyland. Perhaps it is the memories of the nursery that revolt at the thought of ousting Prince Charming in favor of a figure like a modern industrious under-secretary or even a slim military attaché in khaki. A garden-party at our White House on a perfect June day is a scene of exquisite loveliness, if one be content to see only the sunlit lawns, the softly moving, fresh green trees, the leaping fountains wreathed in rainbows. It looks fairy like even beneath the flood of golden sunlight; it is almost fairyland beneath the silver sheen of a great moon. But whatever the politics of the administration, there is little to stir a childish imagination in the human figures that move amid that scene of earthly splendor. Perhaps the revolution in Fairyland must be postponed until childhood has grown practical and prosaic, a day we trust may never come.



NEWPORT NEWS

Here Is No Lack of Gaiety, for Newport Is Full to Running Over with Naval Officers and Ladies in Harem Veils,—and the Combination has Possibilities

NEWPORT has been led by the...



...dot flower on her...

...rt or
Top Inn,
...now long
...strolls Jack
...ch arm.

EARLY ARRIVALS

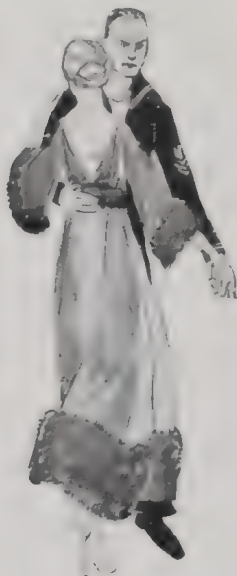
...the first of the season to appear here, and, a good deal earlier than the day which usually marks the opening of the Newport season, she might be seen with Mrs. Jerome Bonaparte watching her son, Lieutenant Hermann Oelrichs, of the Naval Reserve, riding the breakers in his canoe. Mrs. Alexander Dallas Bache Pratt was another of the early arrivals. One day when she was walking at Bailey's with Miss Lota Robin-

and Mrs. A. J. Drexel Biddle, junior, as their guests.

As usual, social life centers more or less about Bailey's Beach, where the members of the summer colony congregate at noon, either for a dip in the surf or to watch the swimmers. Mrs. Hermann Oelrichs was among the first arrivals of the season to appear here, and, a good deal earlier than the day which usually marks the opening of the Newport season, she might be seen with Mrs. Jerome Bonaparte watching her son, Lieutenant Hermann Oelrichs, of the Naval Reserve, riding the breakers in his canoe. Mrs. Alexander Dallas Bache Pratt was another of the early arrivals. One day when she was walking at Bailey's with Miss Lota Robin-

n, she wore a charming gown of sheer tan linen, finely and intricately embroidered in white. The frock was of the characteristic chemise cut, with flowing sleeves which served to accentuate its length of line. About the waist ran a coral colored girdle, and pendant coral earrings repeated this color. Her hat was a flat tan straw with a tan ribbon about it, and over it was thrown a square brown chiffon veil. This costume is sketched at the lower left on this page.

Veils flutter on every Newport breeze. They are the emblem of fashion; the smart Newport woman goes about swathed in them. For the harem veil she has an affection which nothing seems to alter. This veil she draws up to her nose and ties securely to the back of her hat. She must be muffled in this veil even when she goes for a dip in the surf, so that the sun may not lay so much as a shining finger on her cheek. For the rite of bathing, she does remove her gloves, but that, as a rule, is the only time during the day when she goes out of doors without them. The sleeves of her bathing-suit



Dull red chiffon, banded with marabou, was worn by a fair-haired young girl on the floor of the Hill Top Pavilion



Mrs. Alexander D. B. Pratt, an early arrival, wore an embroidered tan linen frock on the beach at Bailey's

At La Reserve this manikin wore a moleskin coat edged with taupe fox, a forecast of winter fashions



Mrs. Anthony J. Drexel Biddle, junior, on the beach wore a blue angora sweater and a brown harem veil

come well to her wrist and invariably the suit is high-necked. The costume sketched in the middle of page 48 was worn by a slender young woman about to brave the terrors of the deep in this black satin suit with frills of white linen about the collar and cuffs, a tight black satin cap, and a black harem veil.

SEEN ON NEWPORT HEADS

A sketch of Mrs. Anthony J. Drexel Biddle, junior, watching the bathers, appears at the upper right on this page. She, too, sponsors the harem veil, but hers was of tobacco brown, in harmony with the tan of her coarse straw sailor and in contrast to the dull blue of her angora sweater and the blue and white foulard band on her hat. Well-dressed women are still wearing this type of coarse straw sailor; it is said that a New York milliner one day passed a little shop, in a wholly unfashionable street, where were displayed a number of men's straw hats. His eye was caught by one particular hat, made of a very coarse straw, which had the appearance of having been mashed. So impressed was he with the effectiveness of this hat that he went and purchased it, and seeing its very smart possibilities, had it duplicated, and sold it to his smartest customer for something more than ten times what the original model cost him. Be that as it may, the coarse straw sailor, especially when banded with foulard, is an exceedingly good-looking sports hat, and it is a pity

that it is becoming rather too popular to remain smart. The hat is, in reality, the crowning touch in the summer outfit and makes or mars it perhaps more than anything else. Almost anything may be used to trim a sports hat, even fur. White fur pompons appeared on the natural colored straw hats of two pretty girls who strolled up the beach; and Mrs. William B. Caperton, the wife of Admiral Caperton, had a bit of skunk about the top of the stitched blue silk hat which she wore with her blue sweater. Contrasting belts are the rule with sweaters at Newport; so, with her blue sweater and white skirt, Mrs. Caperton wore a white suede belt.

At Bailey's, on another day, was seen the costume shown at the top of this page, left. It was worn by Mrs. Reginald C. Vanderbilt and was all in white. The black of her hair and a single great scarlet flower on her flat hat were the only contrasting spots in her white costume. Miss Pauline Diss-ton, who chatted with Mrs. Van-



Miss Pauline Disston wears a blue and white gingham hat and a blue sweater

derbilt during the morning, is sketched at the top of this page; her engagement to Mr. John Wanamaker, junior, son of Mr. Rodman Wanamaker and grandson of Mr. John Wanamaker has recently been announced. Miss Disston's hat of blue and white checked gingham matched the blue of her sweater.

Among the most enthusiastic bathers at Bailey's are the children, who come in groups or accompanied by a governess or nurse. Many of them come on bicycles (Newport is full of bicycles), and not infrequently the accompanying nurse or governess also rides a bicycle. Sketched at the bottom of this page are two little girls who went one morning to swim and whose clothes are characteristic, in their extreme simplicity, of the country clothes of the well-dressed child. They wore white angora sweaters, tan tub skirts, and little tan mushroom hats to match. They were accompanied by a dignified black-gowned governess who rode

her bicycle quite as skilfully as her young charges.

Except for a swim at Bailey's, there is little social activity at Newport in the forenoon, unless it be a game of tennis at the Casino. About eleven o'clock a few tennis enthusiasts usually stroll through the red-arched passageway leading into the Casino, which this year is gaily hung with the flags of the Allies; but as a rule the uniformed attendants have the place to themselves. Because of war-time economy, music has been dispensed with this year and there is little to attract, unless one really cares for tennis or is sufficiently interested to watch others at it.

THE SOCIAL HOURS AT NEWPORT

Late of an afternoon, Newport really wakes up, and there is much whizzing of motors and prancing of horses on Bellevue Avenue and the Ocean Drive. It is at this time of the day that the summer colony and the winter residents of Newport come together. A great many people lose sight of the fact that in addition to the summer colony, Newport is in itself a quaint and delightful town, with a social life of its own, an architecture of its own, a mayor, and all the equipment of a well-ordered little city. Many charming people live there all the year round, some because of their health, some just because they love the place. These permanent residents occupy lovely rambling houses, buried deep in foliage on quiet Elm and Kay Streets—foliage which grows close to the earth after a fashion characteristic of Newport. Many of these winter colonists have retained their broughams; perhaps because they can not bring themselves to dismiss the old coachman or because they belong to the constantly diminishing number of those who really prefer horses to motors. Of an afternoon, these quaint equipages wind their way along the Ocean Drive, side by side with the ultra-modern motors of the occupants of the great houses on the cliffs, the summer butterflies.

At Newport, every one drives in the afternoon, and this year, nearly every one drives with a sailor or sailors drive by themselves.

If one wishes to stop for tea there is a new place, called La Reserve, which is delightful. This place is in reality the historic Berger's, which has been leased by the enterprising management of Hill Top Inn and made over into quite a new sort of place. There is tea and dancing in the pavilion, or tea alone in an inside room which offers many delightful surprises in the matter of furnishings. Disposed about the place, so unostentatiously that it takes a second or third glance to acquaint one with their presence, are rare antiques—an Aubusson tapestry, a Ming vase, an old lac-



A long-sleeved black satin bathing suit and a black veil are worn by a maiden who swims at Newport

quered cabinet. The casual tea drinker who at first is charmed with the atmosphere of the place, is astonished, upon analyzing its furnishings, to discover that here, in a public tea-house, are such objects of art as one usually finds only in the homes of connoisseurs of rare and beautiful things. If the guest inquires, she may obtain information about these rarities, for they are fine pieces which have been lent by Henry Symons of New York and London, and which may be bought to add to private collections. In the more intimate salon, withdrawn a bit from the main tea-room, Redfern shows a few of his most beautiful gowns and furs upon manikins. Should these manikins, strolling out among the tea

drinkers, excite comment (for a pretty manikin, swathed to the ears in furs on a midsummer afternoon, is not so much a matter of course in Newport as in Paris), an obliging waiter will inform the curious ones as to the reason for their presence. On one occasion one of these pretty manikins wore a moleskin coat with collar and cuffs edged with taupe fox, a coat which forecasts the fashions for the coming autumn. It is sketched at the lower right on page 47.

In the evenings Hill Top Inn is the popular rendez-vous of the fashionable Newporters who are not dining at home. Here the officers stationed in the Harbor have an opportunity to repay the hospitality of their Newport hostesses, and informal dinners are scheduled for nearly every evening in the pavilion or in the smaller indoor dining-room, which, with the veranda beyond, may be reserved for private dinner parties. The pavilion has been newly done over this year and is now almost a facsimile of the open-air pavilions which are so characteristic and attractive a feature of Paris. Boxes of growing plants back the veranda railings; and the low hanging lamps, by which the pavilion is lighted, are hung with a tracery of foliage and flowers. The indoor dining-room, which is the new feature of the Inn this year, also serves as a breakfast room for guests of the house. This room is done in black and red, and, on chilly or stormy days it may be snugly protected against the weather.

THE NEW EVENING FROCKS

The gowns worn by the dancers in the pavilion are, as usual, worthy of notice. One evening, a short time ago, Mrs. Alexander D. B. Pratt wore a flowing gown of dull red chiffon, simple and drooping, characteristic of the style of evening dress which she affects. The square neck was outlined with jewels, and the gown was caught in at a low waist-line with a jeweled girdle. Her companion, Mrs. Angier B. Duke, wore a gown of dull blue chiffon sparkling with crystal at every edge. In the same party was Miss Lota Robinson, who wore a black evening gown; high in her coiffure was placed a crescent of jet. Mrs. Reginald C. Vanderbilt's gown, sketched at the upper right on this page, was made of deep pink taffeta, girdled with old-blue fabric. An unusual gown of dull red chiffon, worn by a fair-haired young girl, is sketched at the middle of page 47. The skirt and the long sleeves were banded deeply with marabou and the girdle was of marabou.

The summer evening gown at Newport, while quite distinct from an afternoon gown, is decidedly less formal than the evening gown of the winter. As a rule it is fashioned of chiffon or Georgette crêpe and almost invariably it has sleeves of some sort, usually rather close.



Mrs. Reginald C. Vanderbilt, at the dance at Hill Top, wore pink taffeta



Children and their governesses ride their bicycles to Bailey's for a morning swim



Helen McCaul and Elizabeth Dickson



Davis and Sanford

Mrs. M. Taylor Pyne, junior, and her little daughter, Miss Agnes Landon Pyne, are spending the summer months at "Drumthwacket," Princeton, New Jersey. Mrs. Pyne was Miss Agnes G. Landon



Henry Havelock Pierce of Boston and New York

These are the grandchildren of Mrs. Walter Rutherford, with their mother, who is Mrs. John M. L. Rutherford. The baby is Walter Jay Rutherford, and the little boy is John Mortimer Rutherford, junior

Two very small, but undoubtedly very charming, members of the Gould family are now claiming our interest; they are Miss Eleanor and her sister, Miss Anne, the daughters of Mr. Jay Gould

THE VERY YOUNGEST GENERATION OF SOCIETY CLAIMS OUR ATTENTION, FIRST, BECAUSE
OF A REFLECTED SOCIAL INTEREST, AND THEN BECAUSE OF ITS OWN CHARM



They were the two youngest of the family and were the most beloved of the mother. They were both born in the year 1890 and were both of the same age. They were both of the same age and were both of the same age.

They were both of the same age and were both of the same age. They were both of the same age and were both of the same age. They were both of the same age and were both of the same age.

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Miss H. K. ...
 Mrs. H. K. ...
 Mr. H. K. ...
 Mrs. H. K. ...
 Mr. H. K. ...
 Mrs. H. K. ...
 Mr. H. K. ...
 Mrs. H. K. ...



SOMETIMES IT IS
THE VERY YOUNGEST
SET THAT ENGROSSES
ALL OUR ATTENTION

GROWN - UP SOCIETY
MAY WELL LOOK TO
THESE LITTLE PEOPLE
FOR ITS FUTURE



Miss Leta Morris

Miss Leta Morris, daughter of Mr. and Mrs. Leta Morris, is the daughter of Mr. and Mrs. Leta Morris, and is the daughter of Mr. and Mrs. Leta Morris.

Miss Leta Morris, daughter of Mr. and Mrs. Leta Morris, is the daughter of Mr. and Mrs. Leta Morris, and is the daughter of Mr. and Mrs. Leta Morris.

Miss Leta Morris, daughter of Mr. and Mrs. Leta Morris, is the daughter of Mr. and Mrs. Leta Morris, and is the daughter of Mr. and Mrs. Leta Morris.



Helen Metcalf and Elizabeth Dickson

AS FAR AS HATS ARE CONCERNED, IT'S GOING TO BE AN

AUTUMN STRICTLY ACCORDING TO THE HEART'S DESIRE



A small hat is made of navy blue faille and turns up in the back, where all the trimming happens. The trimming consists of boxes of navy blue velvet with a pinst edge. It is very plain that when hats are a matter of whim, charming things will happen.

(Right) Navy blue velvet forms this large hat, and the rather flat crown is covered with a huge puff of navy blue malines that piles up high in startlingly effective peak. In the front of the crown is a large bunch of very small autumn leaves, all closely joined to one center and curving



MODELS FROM WANAMAKER



This black velvet hat is banded with black pompadour ribbon edged with flame colored velvet that matches a gold tipped ostrich fancy in the front. The kolinsky scarf is made with the skins running vertically and then banded with horizontal skins.

(Below) A hat of navy blue faille is trimmed with cock feathers and a bow of black satin ribbon. One end of the chinchilla squirrel scarf falls to the knees, and the other falls to the waist-line at the back. The scarf is about eighteen inches wide at the throat and widens to two feet at the ends.



A towering black ostrich fancy perks up on the front of this black satin hat with its turned-up brim and its flat trimming of black moire. A Hudson Bay sable scarf is worn with this hat; it is made of two whole skins which have a dark shading in the middle of each skin, and the tails which trim it are quite dark.

MILLINERY fashions don't take themselves half so seriously as they used to. There was a time when the laws of the well-known Medes and Persians were positively loose compared to those of the milliners. When they said, "This is to be a season of large hats," not one woman ventured out in anything save an unmistakably large hat, no matter how sadly a large hat failed to fall in with her general arrangement. When the milliners decided that it was a turban season, no woman dared a broad-brimmed hat, no matter how much better it would have made her feel. If she did, her friends would have spoken of her as "a nice woman, but—" There is no worse punishment. But in recent seasons we have been gloriously emancipated. The milliners have really decided to let us have our own way. The autumn hats are of as many varieties as the women who will take up their positions under them; there are all sorts and sizes of hats, from the kindly sailor to the impertinent Niniche. Not only are there the hats we all know by heart, but there are all sorts of new devices to make new women of us. Trimmings, too, are behaving in utterly unprecedented manners; right on this page, before your very eyes, there's a great fan-shaped rosette of blue tulle that rises from a cluster of red autumn leaves. Well, you know, yourself, that things like that never used to go on. What are these autumn leaves coming to! There is something of the ostrich in every woman; if her head's well covered, it really doesn't matter about the rest of her. After all, you know, woman's crowning glory is her hat.



THE COLOR *and* LINE of FORMAL SUITS

FASHION is responsive rather than capricious. Like the wily robin on the lookout for his breakfast, she keeps her ear to the ground and discerns those faint stirrings which escape the denser perception. No wonder, then, that her pronouncements are so eagerly awaited and so unquestioningly accepted by her devotees.

And now, informed by this alert intelligence of hers, she foresees certain changes in the prevailing modes. Coats, for the more elaborate suits, will be long,—in many instances almost to the bottom of the skirt. The many shades of brown—taupe, havana, and seal—and a new color called beet root, will be smart, while among the furs to be used are nutria, flying squirrel, beaver, and seal. However, we get a feminine note of gaiety even amid sombreness, for suits are to be lined with soft satin in changeable colors, and glimmers of gold and silver thread will brighten embroidery.

But far more radical a change is that one which deprives the sleeve of its floating freedom and confines it to the lines designed by nature. Sometimes, to insure snugness, it is even buttoned to the elbow and clasped at the wrist with links. The close-fitting sleeve will, undoubtedly, bring many a devotee to the shrine of physical culture.

Feminine frivolity, however, may be relied upon to find adequate expression. The wide brims and the high crowns of hats, the buckles and ornaments which ribbons must traverse before reaching their desired end, are all expressions of this tendency.

MODELS FROM GIDDING



(Above) The skirt of this costume by Arnold is of plaited black satin, and the chemise, which is still in order, is of sapphire blue chiffon velvet with the close-fitting sleeves which are to be worn. It is banded with kolinsky and a half sash of black satin is knotted loosely on the hips. The hat of khaki colored velvet has a corded crown, and the khaki colored ribbon is drawn through a velvet buckle



(Above) Jenny fashions a suit of checked wool velours in two shades of tan. The wide belt, which continues to be regarded with favor, is of velvet and matches the suit in color. The hat is faced with alternate rows of black satin and grosgrain ribbon, which are fringed at the ends so as to form a becoming border, and the long ornament which is thrust through the crown is made of black jet



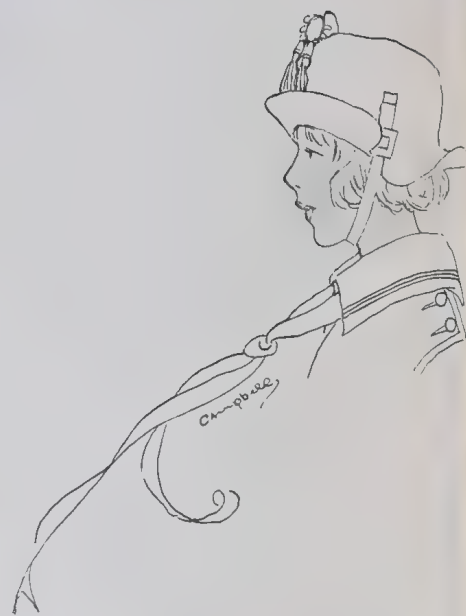
The long coat and the new shade of deer brown, which approaches fawn, are used by Chanel in this suit of duvetyn. It is lined with changeable brown and green silk and trimmed with kolinsky. The hat of black velvet is trimmed with three feather "cocardes"

In this three-piece Jenny costume, of taupe chiffon velvet, the trimming of flying squirrel does not interfere with the lines of the design. The hat is of khaki colored velvet, trimmed with ribbon of the same color, passed through a round ornament



The Napoleonic tendency is decidedly a thing to be seized upon and made one's own. It is here dashing expressed in black velvet with a touch of bullion braid over old-blue grosgrain ribbon

It's almost too good. First, tomato red suede cloth (imagine that on dark hair) and then a tomato red velvet facing, and matching grosgrain ribbon lacing through the crown and beautifully tied in a bow



The material is cinnamon brown velvet with a facing of Gainsborough blue velvet. There is a pearl buckle holding one end of the velvet chin strap and a silk tassel of bright oriental colorings is in front



This hat began to look French from the start—and that was a little close fitting felt shape; then the flat black velvet daisies did a lot for it, and so did the long graceful streamers of black velvet ribbon

THE MILLINERS ARE ALLOWING ALL SORTS OF
LIBERTIES TO THE MATURE AND GROWN-UP HAT, SO
IT'S NO MORE THAN FAIR TO LET THE YOUNGER
GENERATION HAVE ITS BIT OF FREEDOM, TOO

HATS FROM OGILVIE

IT'S this way. Everyone knows how maddening it is to have all the perfectly good autumn models worn only and exclusively by those who are fortunate enough to be grown up, and therefore entitled to everything smart and amusing that the mode chooses to bestow. What's a few years, anyway? Why should one be relegated to something hopelessly and helplessly childish just because some unimaginative person at some time or another started a silly prejudice in favor of foolish pokes and immature sailors? Well, things are going to change; it may be plainly seen that the autumn hats for a smart young person are cleverly suggestive of what one's elders are wearing,—not grown up beyond one's years, of course, but with quite a little dignity of their own.

The Napoleonic air that hats like to wear this autumn has absolutely no age limit; and as far as ostrich feathers are concerned, they are going to do as much for the youngest of us as for the most grown up. And ostrich feathers seem to be among the things that can "come back." Another thing that a young woman may go in for this autumn without making a faux pas is brilliant color. Really, there is nothing to do but to decide what most becomes one's type and then wear it.



Now that the ostrich feather has shown signs of creeping back to smartness, it's well to get them young like these black tips on a hat of old-blue plaited faille. The tips are held on by a cut steel buckle

NO PROVIDENT PARENT COULD DO BETTER THAN CHOOSE
BLUE SERGE, ALMOST AS MUCH A UNIFORM FOR THE
YOUNGER GENERATION AS KHAKI IS FOR THE ARMY



There is no awkward age for the girl who wears this frock of dark blue serge with its long straight lines and its yoke and cuffs of cream linen. The Alice blue of the wide suede belt is matched in the stitching about the yoke, and the neck-line is the straight one so much in favor this season



As beguiling as youth itself is this yellow linen dress embroidered in black mercerized cotton. The union of high waist and full skirt is marked in front by stitching and a narrow black velvet sash extends from under the arms to the back. The hat to be worn with it is made of stitched black felt



In this dress of dark blue serge, a full panel under the arms allows freedom of movement. A silk cord of Alice blue, the blue stitching, and the cherries and leaves embroidered on the pockets give touches of pleasing color

The boy's walking coat must have the loose well-cut lines which distinguish his father's. This very new model may be had either in green and white mixed cheviot cloth or in army cloth. A checked cap is worn with the coat

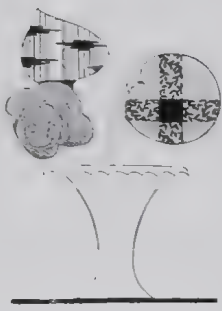
MODELS FROM DE PINNA

How a dress can contrive to be at once smart and young and very simple, is shown by this frock of dark blue serge, which is embroidered in yellow worsted. The hat is of dark blue stitched felt

This miniature copy of the regulation English sailor suit is of dark blue serge with white braid on the collar and cuffs. Gold buttons hold the cuffs together, and the arm shows the desired emblem



FASHION DRAFTS *the* AUTUMN FABRICS



Silks are diversified by original patterns and by many novelties in weave



Oriental influences from both China and Egypt are notable in the new silks

Taupe Is Autumn's Favorite Color and, Save for Patriotic Side Issues, Its Rivals Share Its Sober Sanity—Soft-surface Wools Are Still in Order, and Silks Are of Varied Weaves

THE colors of which the mode has elected to fashion the gowns of autumn are soft and subdued; there is, indeed, a distinct suggestion of soberness about them. They are not the clear bright colors of youth but rather the soft tones associated with middle age. The quiet shades so much in demand are led by taupe, in all its tones, but the difficulty of supply is likely to prove a deterrent to its unlimited use. There is a certain ingredient of taupe dye which comes from Europe and of which there is a shortage at present, so that manufacturers find it impossible to produce a sufficient quantity of this shade to meet the demand.

OF DYES AND COLORS

Yet such extraordinary progress has been made in the production of American dyes that it is now possible to procure almost any shade, with a rare exception now and then, such as taupe. The only difficulty is to get shades to match; it seems that American blues, for instance, lack the uniformity of those produced by German dyes. A single piece will be uniform in tone throughout its length, but it is a difficult matter to obtain two or more pieces of exactly the same shade, and leniency is still required of the shopper who would match textiles. Considering the progress which has been made in the general dye situation, however, one may well anticipate that this difficulty will be overcome in the near future.

The popularity of the different colors varies according to the different materials in which they appear. Suit materials this season will tend toward duvetyne and velours de laine characteristics, or be of broadcloth weaves. For these materials, taupe is the shade most in demand; but in close rivalry are beet root, a deep rich shade somewhat on the color of plum, and balsam, a dull bluish green. Java, a dark brown with a taupe cast, is also very popular, as is concord, a dark grape tone. Black will be exceedingly smart for suits; in fact, it bids fair to be more used than colors.

THE PALETTE OF THE MODE

For outer garments, also, taupe continues to lead, followed by maduro, a dull warm brown, by dull purple, black, and santiago, which is a medium light brown. Indeed, the various shades of purple and tan are distinctly in favor.

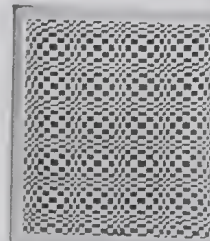
On the color card issued by the Textile Color Card Association of America, a very interesting series, which gives promise of distinct popularity, consists of three mahogany tones. These begin



Patriotism is adapted with remarkable success to the laws of esthetics in a gray crêpe which is patterned with this rosette-like design composed of the flags of all the Allies



A newcomer among sports silks is a soft crêpe which is like a heavy faille and is sometimes varied by a self-toned satin stripe



By weaving it in blocks of different sizes, the makers give an oddly serpentine effect to this new checked wool coating



Bolivia cloth, the ideal non-wrinkling material for motor coats, appears in slightly varied form under the title of valeria

with a light reddish shade called redwood and end with a dark brownish tone called chippendale; the latter is a particularly desirable shade. Teal is another color shown on this card; it is the dull greenish blue of the teal duck. Eminence, a clerical purple, and hortensia, a much darker bluer purple, are shades that are attracting attention. All the fur colors are good; taupe, as already stated, chinchilla, beaver, castor, and Hudson seal are all the season's colors.

On the color card issued by J. Claude Frères of Paris, the purple shades are called académie, and the greenish blues, canard. On this card there appears a series which is not featured in the American card. It consists of a number of olive tones called suède. The color card of the Chambre Syndicale des Fleurs et Plumes de Paris also features a lighter series of these same tones, which they call féverolle, and they give prominence to a long series of jade tones. As a pretty tribute to their new Allies, the card starts off with a series of blues, which begin with a light, though warm tone, and deepen gradually to our patriotic shades. This series is called Américain.

In wool materials, no startling novelties have been brought out. Textiles with soft

velours-like surfaces give no evidence of waning popularity. Velours and duvet de laine are as much in demand as ever, and broadcloths are showing a distinct increase in popularity. Velours-like materials are being selected for smart motor coats and day wraps. These materials are not always of a smooth surface, but sometimes show a striped or diagonal weave. Valeria is the name which has been given to a new type of the well-known bolivia cloth, which is the ideal material for motor coats, since it is light, does not muss, and wears indefinitely. This is the material of the wrap sketched at the lower right on this page, and a warm tan shade, called canton, is used. The silhouette is distinguished by the gathered skirt, close-fitted waist, high loose collar, and flaring lower sleeve.

A NEW CHECK

To the left of this model may be seen a new wool coating from the Worumbo Company, which comes in a variety of colorings; in black and white, as pictured, though particularly effective, it must be used with discretion, but in the softer tones it may be used for an entire wrap. The design consists of a series of blocks of different sizes. At a distance, the blocks assume the odd serpentine appearance which is shown in the photograph. (Continued on page 86)



That ease of manner which enables one to look one's best is easily maintained in the homelike atmosphere of this shop which is own cousin to a playroom. Familiar friends from legend and fairy tale form a frieze, kerchiefs frolic on the curtains, and on the top of the wardrobe are lined up the quaintest of wooden figures; Tot's Toggerie

THESE SHOPS DEVOTED TO THE COSTUMING OF CHILDREN, ARE BUILT TO LOOK THEIR PART

(Below) A quiet blue and white room is this, but gay hollyhocks grow up the screen, and there is a sense of intimacy and friendliness that discourages shyness. The dress which hangs upon the screen is a copy of one worn by the beloved little Princess of Belgium; Miss Stickney's Shop

Who could not ignore all those tortures that one must suffer, "pour être belle," when provided with distractions such as these? Chairs and tables and window seats are made to fit the needs of youth, a bird chirps in the window, and all about are the most engaging of toys and picture books to fill every spare moment; Anne Harmon's Shop





A very modern Jack is the hero of this film fairy tale. After hearing the old tale, he starts to find the enchanted forest, driving his own motor and taking the luggage, the all-essential dagger, and the dog in a trailer

SOME NICE "MOVIE" MAN
HAS DECIDED THAT CHILDREN
SHALL HAVE MOTION
PICTURES OF THEIR OWN

(Below) The making of this first great film of fairy tales, has occupied a year and required the assistance of some thirteen hundred children. The part of the Princess is played by Virginia Lee Corbin



(Left) One of the many picturesque scenes in this newest film produced by William Fox is that in which Jack sallies forth to climb the beanstalk which has grown over night above the roof of his mother's cottage

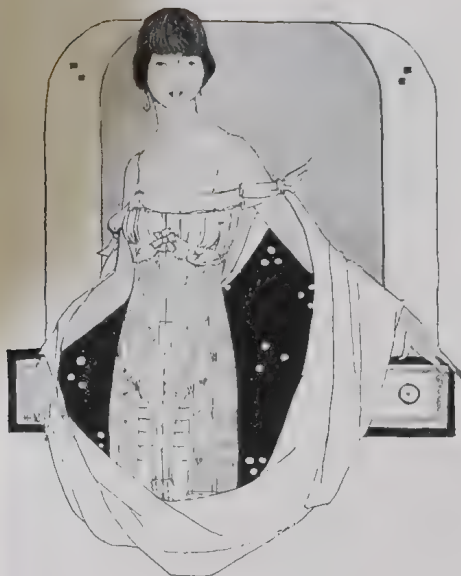
"JACK AND THE BEANSTALK"
IS THE FIRST FILM FOR
CHILDREN BY CHILDREN TO
BE PRODUCED IN NEW YORK

(Below) A hero born to the part is Francis Carpenter, master of the rôle of the intrepid Jack. He is here in the act of dispatching the Prince Rudolpho, a part well played by a girl, Violet Radcliffe



Worn out by his long search for the enchanted forest, Jack sleeps beside the motor in which he set out, and relives in dream the life of the old Jack of beanstalk fame





For the well-developed figure, the corset should be long and firmly, though very lightly boned. For such a corset, the elastic inserts at the bottom are indispensable, for they insure a close fit, yet prevent the corset from causing discomfort when the wearer is seated. This corset for general wear is of white silk brocade

All corsets may be supple, but the sports corset must be a thing of infinite flexibility. This model, which is made to slip on, is laced in the back and gains suppleness by an elastic insert on either hip. It is of flesh colored satin, and for a slender wearer it may serve as an evening corset as well as a true sports model



MODELS FROM MADAME IRENE

STRAIGHT, SOFT, AND FLEXIBLE OF BONE, THE NEW CORSETS FOLLOW THE

SUPPLE WAYS OF THEIR PREDECESSORS, AND WOMAN IS STILL A FREE AGENT

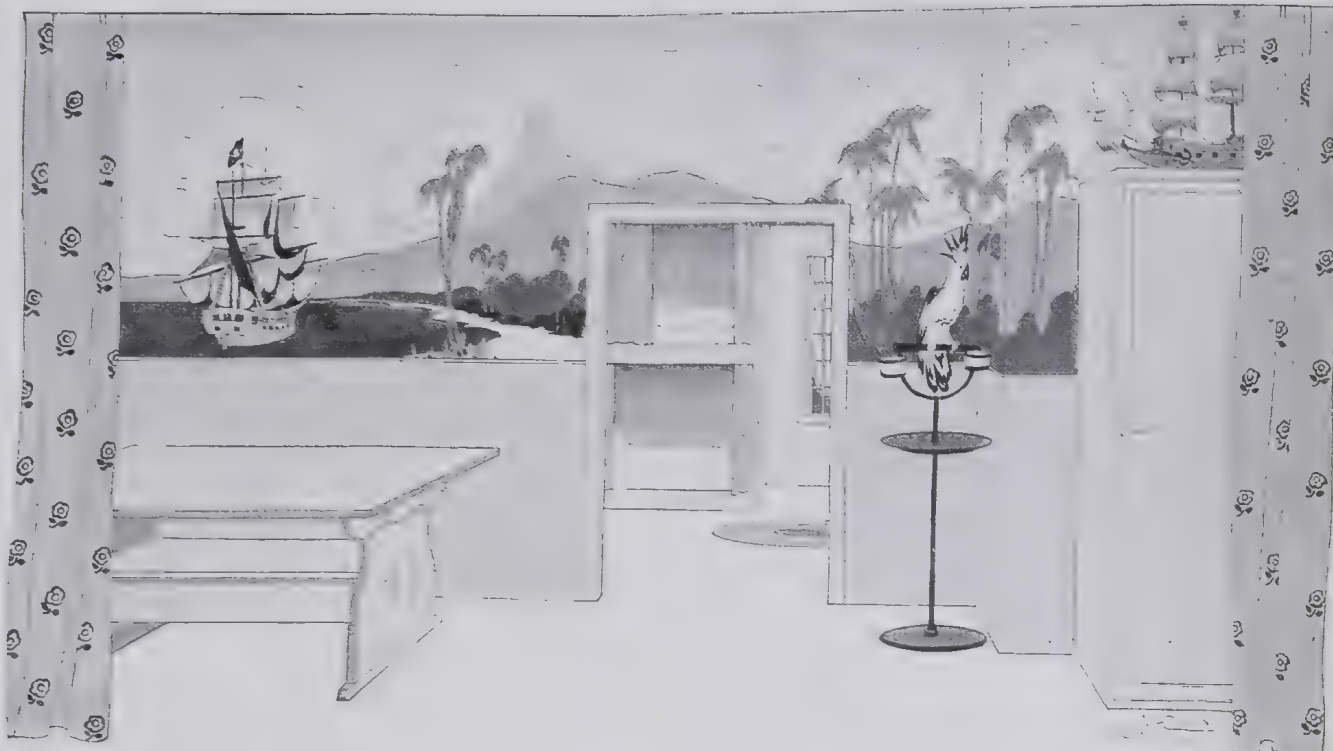
It is now so many years since woman decided to support herself that even her continued independence is more a matter of accepted fact than an occasion for comment. Was it a reckless altruist or only a mistaken innovator among corset-makers who first permitted woman to learn the joy of a natural figure? A mistake, a grave mistake, it was from any business point of view. There is an ease about letting a bird out of a cage that in no way accompanies one's efforts to put that same bird back. Makers of imitation whalebone have languished of late, and only the exigencies of war can explain why steel goes up instead of down.

Yet perhaps, after all, there was method in this seeming madness. Though there are no radical changes in corset lines, this new cult of comfort and grace makes amends to the corset-makers by demanding a special corset for every activity of the waking hours. To golf in an evening corset is now but little less unspeakable than to golf in an evening gown. The tailored costume, the riding-habit, the negligée, each must be worn over its own especial model. Only the robe de nuit is exempt, and who can say how long it may enjoy its unique position.

(Left) It is not so much the lowness or shortness of corsets which assures to woman her untrammelled life; it is their extreme softness and suppleness. This model in white brocade is adapted to sports or negligée wear by virtue of the strips of elastic webbing which run from top to bottom at either side of the front

(Right) The free hip has become a fixture in corset modes, limiting the boning to the front and back of the corset. This model in a flesh-colored silk and linen fabric is intended for evening wear, but may, for a slender figure, serve also for daytime wear. Embroidery at the top makes a pleasing trimming, flat yet decorative as well





A man's rooms should express his personality, and if he has a taste for the high seas and likes a bit of adventure now and then, why this should be the very thing to take his fancy. You saw immediately that it's all taken from "Treasure Island," of course, but did you notice the two "bunks" in the inner room? Then there is the parrot, and that ship model on the seaman's chest which is the wardrobe; they are both the real thing. It's a great idea, too, to have a table heavy enough to stand a little carpentering,—these rainy days, you know

VOGUE HAS SOME ORIGINAL IDEAS

ABOUT USING FAVORITE PICTURES,

SCENES FROM BOOKS, AND EVEN

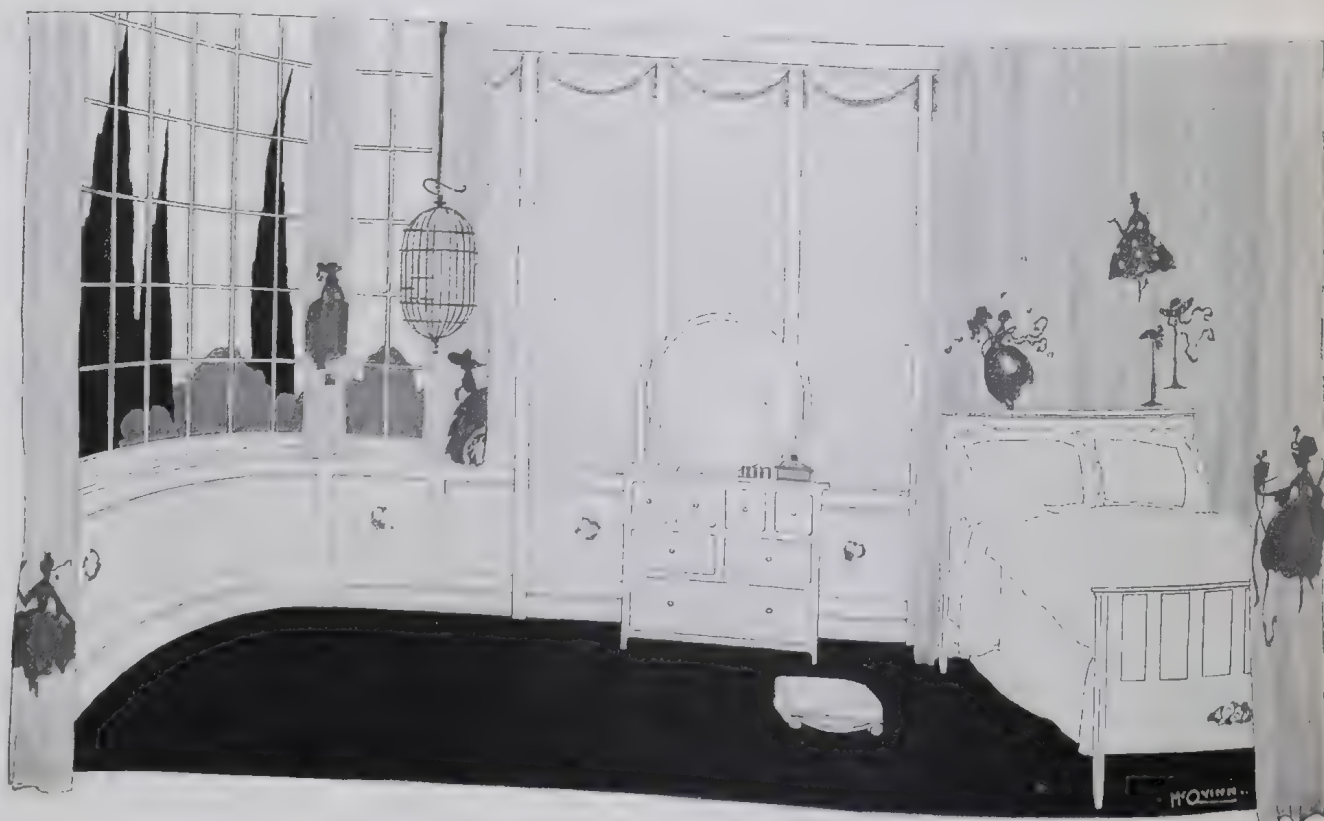
ITS OWN COVERS, FOR DECORATION



A toy cabinet will degenerate into a mere bore if you give it half a chance—places to put things are generally so maddening. This is different though. A platform that holds any amount of train tracks and that sort of thing is formed by the doors when the cabinet is open. A cabinet of this sort may be a hangar for any favorite model of flying craft, or, it may, perhaps, accommodate a toy horse or two. Another amusing thing about it is that you can have it papered with whatever type of landscape or thrilling scene you prefer. Undoubtedly its possibilities are simply enormous

ORIGINAL DESIGNS BY ROBERT M. QUINN

The very young girl who simply must have magazine covers around her in order to be happy can go through that stage of art painlessly and even with decided charm, if she has Vogue cover figures of black China silk in appliqué on curtains of violet voile. Curtains of this sort just naturally call for one kind of room,—one with gray woodwork and gold trimmings



IN ORDER TO BE REALLY POPULAR WITH
ITS OWNER, THE CHILD'S ROOM SHOULD
REFLECT THE THINGS HE LIKES BEST



(Left) A queer little toy basket just stands around and begs for every child to be his own village improvement committee and put every single thing away when he goes to bed at night

(Right) To own a toy cabinet made on this spacious plan is to be seized with a neatness almost unearthly. No one can resist its smooth gray poplar wood sides and its doors paneled with prints glued on and shellaced



THE COLORS of WAR, MESDAMES and MESSIEURS!

LAST summer in Paris, a Frenchman said to us, "After the war I shall come to America, and I shall have for my page a blue negro with tricolor hair!" This is illustrative of the delightful liberties that the French take with their national colors. We, who are racking our brains to think of legitimate and decorative ways of using our colors and those of our foreign guests this summer, should take a leaf from the book of the French, who use the various colors as their ingenuity prompts. The French have always interpreted their blue, white, and red very freely: red becomes pink or violet, blue becomes gray, and white is never the white employed in the flag.

THE ETIQUETTE OF FLAGS

In taking liberties, we should, of course, remember that the flags themselves are fixed decorations, with a fixed etiquette,—but surely they may be used as inspiration for accompanying decorations of an entirely different character. We are so accustomed to the literal use of our red, white, and blue that we do not think of possible changes of tonality. New York was magnificent with its sweeping flags during the visits of Joffre and Balfour, but the color decorations other than flags were pitiful. The flowers which filled red, white, and blue window-boxes had no real relation except that they were a rather literal use of our colors. There was one bit of green lawn between two great houses on Fifth Avenue, however, where tiny pink English daisies were planted with lavender-blue hyacinths and

The French Have Shown Us How Varied and How Beautiful Are the Uses of Tricolor; We May Make Further Decorative Use of the Other Allies' Colors

By RUBY ROSS GOODNOW

feathery green and white candytuft. This interpretation of the colors was very charming and unusual.

When we begin to employ the colors of our many allies, there will be no need of leaving out any color; and the color combinations that they suggest are simply innumerable. The national flag of France is a vertical tricolor of blue, white, and red. Great Britain's national flag is the union jack,—three red crosses on a dark blue field. The red ensign, which has the union jack in the upper corner next to the flagpole, is the shipping flag. Then there is the gay array of the flags of the other allies: the flag of Serbia, also a tricolor, with its horizontal arrangement of red, blue, and white, and the flag of Montenegro, which would be the twin sister of the Serbian flag if it were not for the initials "H. I." with a crown above them in the center of the flag. Then, there is the festive flag of Italy, a vertical arrangement of green, white, and red, with the coat of arms of Savoy on the white band. The flag of Portugal is no less gay than the Italian flag and has two vertical stripes, green and red, broken by the royal coat of arms, although Portugal is now a republic. The flag of New Russia is decidedly dramatic, for it is of plain

red. The vertical arrangement of bars is seen again in Roumania's flag of blue, yellow, and red. Another interesting flag is the Cuban flag with three blue and two white stripes and a red triangle with a white star in it in the center of the end attached to the flagpole. The brave flag of little Belgium is a vertical arrangement of black, yellow, and red. The story of a Belgian who flaunted his colors in the eyes of the Germans by sending his three little daughters out to walk, arm in arm, one dressed in black, one in yellow, and one in red, may or may not be true, but it is a good story just the same. Most dramatic and decorative of all is the flag of Japan, the plain red ball on a white field. The variations of the Japanese flag are all singularly decorative and beautiful.

THE COLORS OF THE ALLIES

With all this riot of colors and the possible variations of them, there seems little excuse for dullness this summer. The dignified arrangement of a group of the flags of all the allies over the entrance door of a house is always pleasing, but not especially thrilling. In front of a certain Long Island house is an extremely high flagpole, flying all the flags of the allies

like brilliant banners,—a welcome variation.

The union jack of our own flag, a dark blue starred with white, is inspiration in itself, and suggests night fêtes and their deep glamour. One can imagine a great out-of-door ballroom with a canopy of blue strewn with silver stars. Surely this is not a forbidden liberty, for the flag is not used literally. Of all flags, nothing could be more beautiful than this blue field with its white stars, unless it be, perhaps, the gold-starred blue ground surrounding the magnificent winged lion on the Venetian flag. Why shouldn't our own equally magnificent eagle be used against a background of our white-starred blue?

FÊTES AND FESTIVE FLAGS

For brilliant use of colors, we may go back to the gala days of Venice, when from the windows of every house great banners of family and state were hung. The houses at Newport are especially adapted to decorations of this kind. A few months ago, Mrs. George Gould staged a Red Cross benefit at Lakewood, and flags were used as decorations. In the casino of "Georgian Court," where the guests congregated for moving-pictures, flags of all nations were hung with the château flags and banners of old France. From all the windows hung these great banners, as gay as an oriental bazaar.

Brilliant water fêtes might be achieved on such a lake as that at Tuxedo Park, and if we could only forego our white sails for a season, wonderful effects could

(Continued on page 90)

SMART FASHIONS for LIMITED INCOMES

THE last days of August are looked upon by the wise woman of limited income as a reorganizing period, a time in which to go carefully over her wardrobe and to put it in condition for the busier days of September; this is the time in which to choose from the wardrobe of last spring and even last autumn any costumes suitable for remaking and to study the new designs, fabrics, and trimmings to be used in remodeling them.

It is seldom wise to attempt an extreme style so early in the season, even though it be very new and give promise of success, for so often these early modes belie their promise; the mode may capriciously turn in another direction, or, on the other hand, the model selected may become all too popular and quickly descend to the cheapest of ready-to-wear garments. Consequently, discretion is essential, and it is far wiser to choose a conservative becoming style and depend for novelty on details, such as collar, vest, or trimming.

CONSERVATISM FOR EARLY AUTUMN

The gown illustrated at the lower right on this page shows well this point of choosing a conservative style. This gown is as conservative as may be, and yet in its development, it may appear distinctly of this autumn season. The buttons which fasten it from collar to hem may be covered with braid or satin, whichever is used for the trimming of the frock. Any soft cloth would be suitable as the material of this frock, and satin would be delightful. The tunic and bodice should be of the same material, but the underskirt, to be pretty, should be of a contrasting fabric and color. Blue cloth and black satin are the most usual combination, but there are any number of other possibilities, such as gray or beige, which are very smart with dark blue satin, or one may use a dark brown or blue cloth with a satin to match. This model also offers a way to use short lengths of fur that one may have on hand.

THE CHAMELEON COSTUME

The useful frock that, chameleon-like, fits the occasion and fills all the needs from a street dress for early autumn, a luncheon or bridge frock for wear under furs or a coat, to, later on, a winter house dress, is an important consideration at this season. If this frock is planned carefully, so that it is really successful, it will be among the most useful frocks in the wardrobe.

Two frocks of this order are illustrated at the bottom of this page. Both these models are well adapted for use in remodeling a frock, as both are suited to combinations of two materials. The frock at the left is especially well suited to the slender figure; that in the middle may be worn equally well by a slim or a larger woman.

Satin, Georgette crêpe, and chiffon, are especially suited to the frock at the left, although crêpe de Chine or other similar fabrics would not be amiss. A soft lustrous crêpe meteor would be lovely for the bodice and the main section of the skirt, while the small chemisette and the panel of the skirt should be either of Georgette or of crêpe chiffon. Remnants of

The Woman Who Is Wise in Ways and Means Looks upon the Last Days of August as a Propitious Time for the Reorganizing of Her Wardrobe

crêpe chiffon are easy to find and reasonable in price, and if one has a frock of crêpe meteor or satin to remake, this is an excellent way to use them. The trimming on the front panel may be any one of a number of things,—fine moire ribbon, dull silver thread stitching, or "bonaz" stitching, as the chain stitching done by machine is called. The soft sash may be knotted simply in the back and may be made of a different shade or a contrasting color. A dull brown frock with a sash of the new, unusual, blue shades or of jade would be attractive; a blue frock may have a mulberry sash; a beige frock, a dull blue sash.

PROBLEMS OF REMODELING

The dress illustrated in the middle at the bottom of this page is unusually good in design, and it also lends itself admirably to the possibilities of the remnant counter. Crêpe de Chine, satin, or soft cloth would be a good choice for the body of the gown. A pretty combination would be figured crêpe de Chine with a plain fabric of the same color; a printed chiffon with satin would be equally good. If the material is cloth, the lesser section of the dress would be best of satin, and, if one is clever with the embroidery needle, it would be smart if embroidered in cross-stitch motifs in a colored thread or in a thin wool. The narrow double collars are very new, and the large buckle with the soft crushed belt is much worn this year. On a dress of this type, much of the effect is gained by careful workmanship. Seams of satin should be finely corded, and all such details worked out with great care.

USE FOR SHORT LENGTHS

Very often one sees two yards and a half of lovely brocade or some other pleasing and unusual fabric, which is too short for a "dress length," as they are called, and consequently is much reduced in price, yet it is seldom that one can see any way to use it. It is for this reason that the frock illustrated at the top of this page was chosen, for, apart from its chic design, it is made up of two fabrics, neither of which need measure over three yards, and the silk may measure even less. A small remnant of crystal net or fine silver lace is not so easily found, but if this can not be found, one can always construct from plain tulle a lovely petticoat, which may be banded with odds and ends of narrow crystal beading, for the less usual the combination, the prettier the effect. The bodice section is composed of a chemisette, which should be of the same material as the petticoat, and a draped girdle of the same silk of which part of the skirt is made; this silk may be combined with silver ribbon, or, if there is not silk enough left for the girdle, it will be equally lovely in several blending tones of soft, lustrous, satin ribbon. There are, of course, many other combinations of material possible for this frock.

Our early forecast shows a tendency for subdued styles as well as colors and materials; but it is the wise woman who buys carefully, and selects her frocks combining, effectively, conservatism and durability.



This frock which is made of two fabrics, neither of which need measure over three yards, is a remarkable discovery for the woman who, on her shopping tours, encounters remnants well worth buying



Crêpe meteor with Georgette crêpe, gives an attractive combination for a remodeled frock

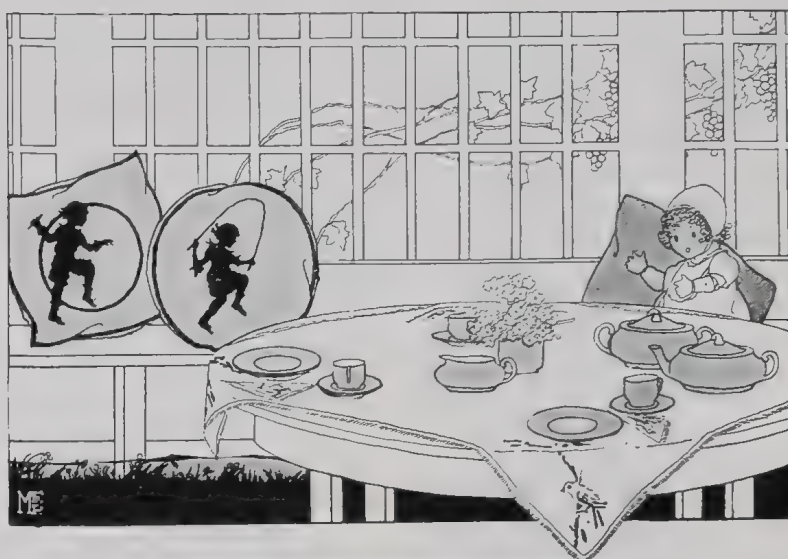


Such a frock meets three needs,—street frock, luncheon frock, or house dress



This frock is one of the conservative models which prove a wise choice for early autumn

HAPPY CHILDREN ARE
GOOD CHILDREN AS
ALL MOTHERS KNOW



(Right) Happy the little hostess who can entertain at such a table as this. The tea set, of 24 pieces in rose and white china, is \$6. The napery, stenciled in various designs, comes in white or unbleached cotton. Set of cloth and six napkins, bleached, \$1.50; unbleached, 75 cents. The cushions are velours, in any color desired, with attractive silhouettes in black broadcloth. The square one is 15 inches; the round one 16 inches; \$7 each

THESE CLEVER TOYS
PROVIDE ALIKE FOR
SUNNY AND DARK DAYS

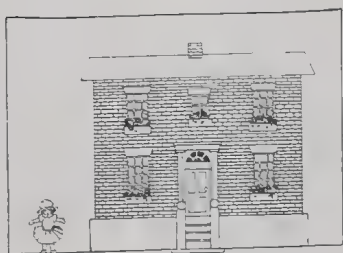
(Below) This octagonal sand box has an umbrella growing over it and brownies stenciled on its sides and a little seat at each corner. It comes in red or green wood; the umbrella may be had in a striped design or in solid red or green to match the color of the box; 3-foot box and umbrella; \$25. The tin pail has a perforated bottom for the sand to run through and turn the mill below; \$2. The tin sand molds are \$2 a set



(Above) Here are surprises for the little maid. On the cot, under a cretonne cover and with a dainty doll head, reposes a tube of dental cream; 75 cents. Behind the cot is a first aid kit: an ounce of absorbent cotton and a roll of one inch gauze. A miniature doll, holding a flag forms the box cover; \$1.25. The doll to the left conceals a tube of cold cream; \$1.25. To the right is a powder puff of pink silk with doll head; 50 cents

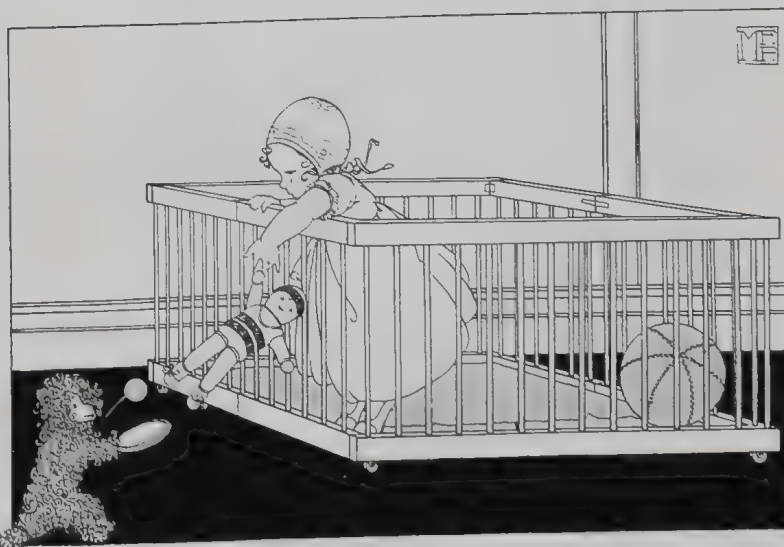


Fortunate the little mother who owns this doll house. The exterior (shown right) is painted red to imitate bricks with gray "stone" trimmings; and it has window boxes. The interior shows the staircase and the pretty wall paper, which is real. It is 2 feet in length and is sold unfurnished; \$20



(Left) The wee lad is a shoe bag, with his hands in the pockets: one little maid is a laundry bag; the other holds knitting; they both open at the back and hang against the wall. The bags are of washable materials; the dolls' heads are of wood, and their clothing is removable; \$1.25 each

(Below) This delightful toy poodle, when wound up, stands on his haunches and bats the celluloid ball on the tambourine. He has curly white wool and is 10½ inches high; \$7.25



A caged baby cries least. This cage has a separate floor of varnished wood, lifted about four inches, and two gates open in its white enamel fence. It is about 40 inches square, and moves easily on its rollers; \$15.50. The wash doll, in a white jersey suit striped in pink or blue and with cap to match, is 10 inches high; \$1.50

(Below) A rag doll in fine array is from England. Her dress is of white embroidery or lace with pink or blue sash; matching ribbon binds her hair. She is 14 inches; \$3.50



THE GIRL PREFERS EFFECT; HER MOTHER, SERVICE



The side plaits make this well-cut crêpe de Chine waist becoming to the slenderest figure. In white or flesh, \$4.69

THE wardrobe for the girl at boarding or day school must be both attractive and practical, and should be limited to clothes actually needed in her school life; for the modern school frowns both upon clothing that is elaborate and upon too large a wardrobe. Simple dresses for daily use, a tweed suit for tramping, a top-coat, simple wash blouses, and one or two thin dresses for dinner, form the nucleus of the wardrobe. Suitable models, designed for girls of from fourteen to twenty, appear on this and the next page.

The dresses need not be austere nor uninteresting to be practical, but may show the newest fashion tendencies in their simplified form. Serges and gabardines remain the most favored materials for day dresses, and correct models are shown at the bottom of the page.

In both the first and third models at the bottom of the page, the pocket skirt,

which has been so popular this summer, is used to excellent advantage. In the third frock, this line is accentuated by black braid embroidery; the braid is also used to give a somewhat high-waisted effect to the bodice. The front panel gives the flat straight effect so essential to a frock of this type, and so becoming to a youthful slender figure. The under-collar is of the serge, with a gray George crêpe over-collar and cuffs. Black bone buttons fasten the belt and trim the sleeves and front panel.

The soft mushroom hat of velvet worn with this dress has a pretty shirred brim and crown with a big silk tassel of the same color as its only trimming.

A YOUTHFUL MODEL

The dress to the left, at the bottom of the page, is of a similar type, softer and more youthful. Finely plaited serge forms a front and a back panel, while soft side sections and the plastron front are embroidered in a cross-stitch pattern in either red or green silk. A few plaits give the necessary fulness to the bodice. The collar is a simple rounded one of white satin. The velvet tam o' shanter worn with it is one of the newest models, and is suited to a youthful wearer. A shirred band frames the face, and a silk fringe and tassel hang from the right side. It

may be had in practically any shade with either a matching or a contrasting fringe, as its wearer may desire.

PARTICULARLY GOOD FOR SCHOOL

Young girls look their best in frocks of the utmost simplicity of line, with little or no trimming, and these are an ideal choice for daily school use. The second from the left, at the bottom of the page, is semi-fitted in line, but one may easily close the surplice waist and make it a closer fitting type. The sides of the skirt are in unpressed plaits, held down by the crossing belt. The black soutache braid is admirably disposed. The velvet hat which goes with this frock has a semi-soft brim which may be bent to a becoming angle. Its unpretentious air makes it equally suited for town or country use by the schoolgirl.

Far too often the inexpensive tweed suit suffers from a lack of careful designing. It is either commonplace or trimmed with a multitude of curious pockets and buttons. But there is a happy medium for the girl who has tired of the inevitable Norfolk and yet does not wish to spend much on a suit intended for hard wear. In the illustration to the right of the frocks is a suit which is well designed and has a touch of originality. It comes in brown, oxford, or



The daintiness of this waist commends it for the school girl's wardrobe. In either white or flesh crêpe de Chine, \$5.75

blue burella cloth. The coat has inverted plaits, is semi-fitted to the waist, and has its seams finished with embroidered arrow heads. The skirt of the coat flares noticeably and has two convenient pockets, while the skirt of the suit is fairly straight. Bone buttons are used to fasten the suit and trim the pockets.

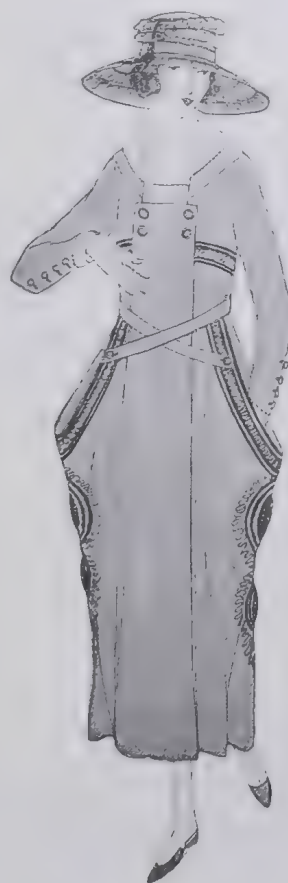
Waists of crêpe de Chine, soft satin, or pussy willow taffeta, are a wiser choice than lingerie blouses for cool weather wear. The two crêpe de Chine models shown are both attractive and serviceable. The one to the right has two rows of hemstitching down either side of the front and around the collar and cuffs; it may be had in flesh or white. The one to the left has a group of plaits at either side of the front and fastens with large pearl buttons, through bound buttonholes. This model also may be had in flesh or in white crêpe de Chine.



The use of embroidery and an unusual silhouette give a touch of the picturesque to this dress; \$20. The tam o' shanter costs \$6.95



The grace of natural lines and of simplicity mark this semi-fitted frock; \$18.75. The hat, equally pretty and serviceable, is \$10



The flaring pockets, the black braid trimming, and the trig lines make this dress interesting; \$29.75; soft, mushroom, velvet hat, \$5



An unusually good model this, with its pleasing lines and its serviceable qualities. It may be had in brown, oxford, or blue burella cloth; \$29.75



One of those soft, warm, up-to-date coats which equip the schoolgirl for all weathers and almost all occasions; heavy velours, \$29.75



One merit of this draped gown is its tendency to flatter either thin or rounded contours. In exquisite tints of Georgette crêpe, \$30



A dinner gown which may also serve for less formal occasions will make itself especially useful. In flesh, white or blue Georgette crêpe, \$29.50



Smart in its lines, with kit cony collar and cuffs, this coat serves gala as well as every-day uses. Of velours, \$29.50; velvet tam o' shanter, \$8.95

Two especially smart new coats are shown in the first and fourth models at the top of the page. The first is made entirely of cloth, the second is of cloth and fur. The cloth model is of soft heavy velours with a deep shawl collar and large patch pockets. It may be had with bone buckles on the belt to match the buttons, or with a plain belt.

COATS TO COVER ALL

The second model is also of velours, cut on straighter lines, with raglan shoulders. It has a close-fitting collar and cuffs of gray kit cony, one of the best of the inexpensive furs. It has a belt of the material, fastened with a buckle.

The soft velvet tam o' shanter worn with it turns back from the face and puffs softly at the back; a dull gold braid ornament is fastened at the left side near the front.

The problem of choosing a suitable dinner frock is not as simple as one might

suppose, for the supply of semi-evening frocks, like that of tweed suits, consists as a rule of too elaborate models.

But the two dresses at the top of the page are particularly good, both in general effect and in detail. They are of Georgette crêpe; the one tucked in a cross barred effect, with a double row of hem-stitching on the surplice collar; the other, a charmingly draped model with a skirt hinting at oriental influences. It has a soft bodice, and the lovely loose sleeves are flattering to the thinnest arms. The first one comes in either flesh, white, or blue tones; while the second, which has a Japanese silk lining, may be had in a range of the prettiest colors imaginable,

such as orchid, porcelain blue, or a soft green. It may also be had in flesh or white. The soft wide satin sash is in a contrasting color, chosen to effect one of the less usual combinations.

Underwear to launder well and give good service should be of a fairly strong, though not necessarily heavy, material and should have little trimming. The envelope chemise and gown shown in the upper part of the illustration are of nainsook, tucked and edged with real Irish lace. The chemise has ribbon straps over the shoulders, and the gown is trimmed with ribbon bows.

The nainsook gown in the lower left has a plain white casing through lawn

which the ribbon is run. It may also be matched in an envelope chemise with ribbon straps.

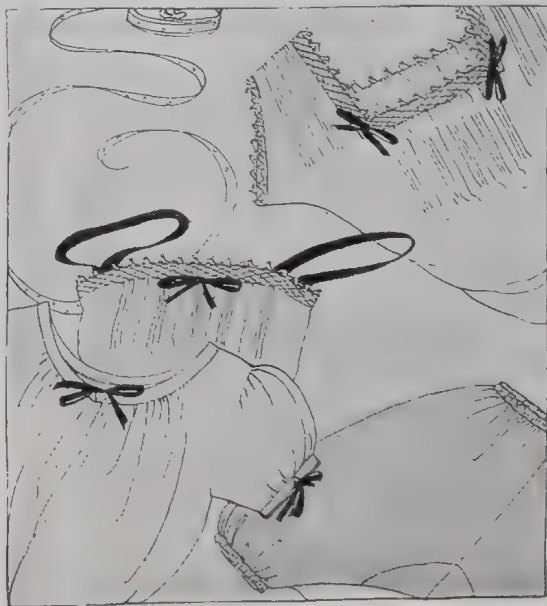
Knickerbockers of fine French crêpe are an excellent selection for the schoolgirl, and the pair shown come in both white and flesh. An elastic is run round the waist and the knees.

SHE MUST GO WELL SHOD

A shoe shop in town, specializing in smart shoes for young women, is offering two special values for the month of August in an oxford and a high laced shoe, of either dark red, brown, or black calf. The lasts of both are exceptionally good, and the workmanship is of the best. It is rather better style for fall to choose the straight tip, as the vogue of the wing tip is on the wane. Judged by the present soaring shoe prices these are particularly reasonable; but it is not promised that their price will remain stationary after the month of August is passed.



This walking boot, for all its good looks, is practical; in dark red, brown, or black calf, \$9.50



These undergarments are both delicately fashioned and durable. Gown and chemise with Irish lace, \$1.95 each; with plain casing, \$1.50. Knickerbockers, 95 cents



A well-designed oxford, with straight tip, medium heel, and good lines; in dark red, brown, or black calf, \$8.50



The Fairbanks Twins, to be featured in a musical comedy in the autumn



Peggy Hopkins, folie tout à fait exquise



Gladys Loftus, a rose, which by any other name would look as sweet



Betty Browne—an exquisite orchid in the Ziegfeld "Garden of Girls"



Dolores, now almost an actress, and once a Lucile mannequin in New York



Cecile Markle, as "Japan" in the Follies' "Parade of the Nations"

A MILLION New York women—between the ages of 16 and 30—registered in the recent state military census. Vogue estimates that half of them are now appearing in the "Follies of 1917." The blonde half, we mean. And how dignified they all are, those beautiful, statuesque ladies, and how majestically they move! Take Dolores, for instance; what rhythmic undulations (from "unda," a wave). Wasn't it in "Maud" that Tennyson spoke of the Follies: "Faultily faultless, icily regular, splendidly null?" It certainly was in "Maud," too, that he spoke of them as "A roschud garden of girls" and, once again, as a "bewildering and jewelled mass of millinery."

Winners of Dominating Heights in the Follies of 1917

Images to Prove That Every Little Folly Has a Beauty All Her Own

PHOTOGRAPHS BY ALFRED CHENEY JOHNSTON

M. JUSSERAND ON AMERICANS PAST AND PRESENT

A Popular Prize Award to the French Ambassador

BY H. CARLETON

EVERYBODY seems genuinely pleased by Columbia University's award of the two-thousand-dollar prize to M. Jusserand for his essays in American history.

Of course, one would be glad to see prizes falling to this most estimable of ambassadors no matter what he wrote, but it so happens that the book, on its own merits, deserves one. It consists mainly of a rather intimate account of our relations with the French, social as well as political, during the revolutionary period; the three main essays dealing with Rochambeau and his men, "Washington and the French," and "Major L'Enfant and the Federal City."

DRAWN from unpublished correspondence and journals, the account of "Rochambeau in America" is full of personal impressions and anecdotes, supplementing and enlivening the history of that episode. Many of the young French officers kept journals, but M. Jusserand quotes most largely from that of Captain de Closen, who sailed on the *Comtesse de Noailles*, of three hundred tons, with a crew of forty-five men and a captain who insisted on having prayers said twice a day, but swore freely while they were going on. The fleet was seventy days in reaching New York, and the officers' favorite pastime on the way was fishing. Many illustrations are given of the anxiety of the French to avoid any friction with the Americans and to remove those impressions of the French character which from the reading of English books here had become traditional.

"It is difficult to imagine," said the Abbé Robin, "the idea Americans entertained about the French before the war. They considered them as groaning under the yoke of despotism, a prey to superstition and prejudice, almost idolatrous in their religion, and as a kind of light, brittle, queer-shaped mechanisms only busy frizzling their hair, and painting their faces, without faith or morals."

When the president of Yale had proposed, two years before, that French be taught in the college, most of those whom he consulted were against it or in doubt, one Mr. C—— being especially and particularly violent in his objection—"on account of Popery."

THE brittle, queer-shaped mechanisms turned out to be, as a leading colonist observed, "as large and likely men as can be produced by any nation." As to their morals and manners, Rochambeau's stern discipline and his warning that men would be punished for taking a "bit of wood or a sheaf of straw" without paying for it, and even for "light faults of lack of cleanliness or attention," combined with the men's own good will and good sense in the matter, to make them irreproachable.

Closen notes some of the inconveniences of intercourse with Americans. In the first place,

there was very little French spoken here, and the French officers did not understand English.

In many instances they had to resort to Latin, in which Rochambeau was fairly proficient, having studied for the priesthood in his youth. Ezra Stiles of Yale notes in his journal on October 7, 1780: "Dined at the General Rochambeau's in a splendid manner. There were perhaps thirty at the table. I conversed with the General in Latin. He speaks it tolerably." Another difficulty, according to Closen, was the

glance, which means that you should drink a glass of wine with him; a compliment which cannot be politely ignored."

CLOSEN, who soon acquired enough English to make his way, had the great advantage of serving as interpreter between Rochambeau and Washington, and was often in close personal relations with the latter. His English, however, was sometimes rather queer, as appears from the following passage, in which he tries to quote the exact words of Washington:

"There had been reconnaissances, marches and countermarches, a sending of ships toward Long Island without entering, however, 'dans la baie d'Oyster,' skirmishes which looked like preliminaries to more important operations, and in one of which, together with the two Berthiers, and Count de Vauban, Closen nearly lost his life in order to save his hat. A camp proverb about hats had been the cause of his taking the risk. When he returned, 'Kind Washington,' he writes in his journal, 'tapped me on the shoulder, saying: 'Dear Baron, this French proverb is not known among our army, but your cold behavior during danger will be it.''"

BESIDES adding new and entertaining details to the history of the period, M. Jusserand brings fresh evidence that the French had no selfish motives in their intervention.

It was not a time of Anglophobia in France, he reminds us, but of Anglo-mania, when English institutions, ways of thinking, sports, dress, were admired and imitated, and when the personal liberty possessed by Englishmen were envied by the French political philosophers.

It was not an anti-English war, but a pro-American. America, as Turgat had said, must be saved not for her own sake, but for humanity's. In the treaty of commerce with the colonies, France would accept no special favors, and she steadily refused all compensation for her part in the war. "Telling them their commerce will be advantaged by our success," wrote Franklin, "and that it is their interest to help us, seems as much as to say: 'Help us and we shall not be obliged to you.'" It would do only harm, he thought, and he went on to say that the truth was that France as a nation was "fond of glory, particularly that of protecting the oppressed."

She fought for the ideas that America represented and not for national profit. It had seemed incredible even to the wisest Americans at the beginning. Washington continued to doubt the motives of the French till after the war broke out.

In the end the French attitude was appreciated even by the British. "Cornwallis realized quite well that the French had fought for a cause dear to their hearts more than from any desire to humble him."



PEACE VICTORIOUS

The latest sculpture by Frederick MacMonnies
Photographed from the bronze

necessity of drinking inordinate quantities of tea, and another the burdensome custom of toasts.—"One is terribly fatigued by the quantity of healths which are being drunk (toasts). From one end of the table to the other, a gentleman pledges you sometimes with only a



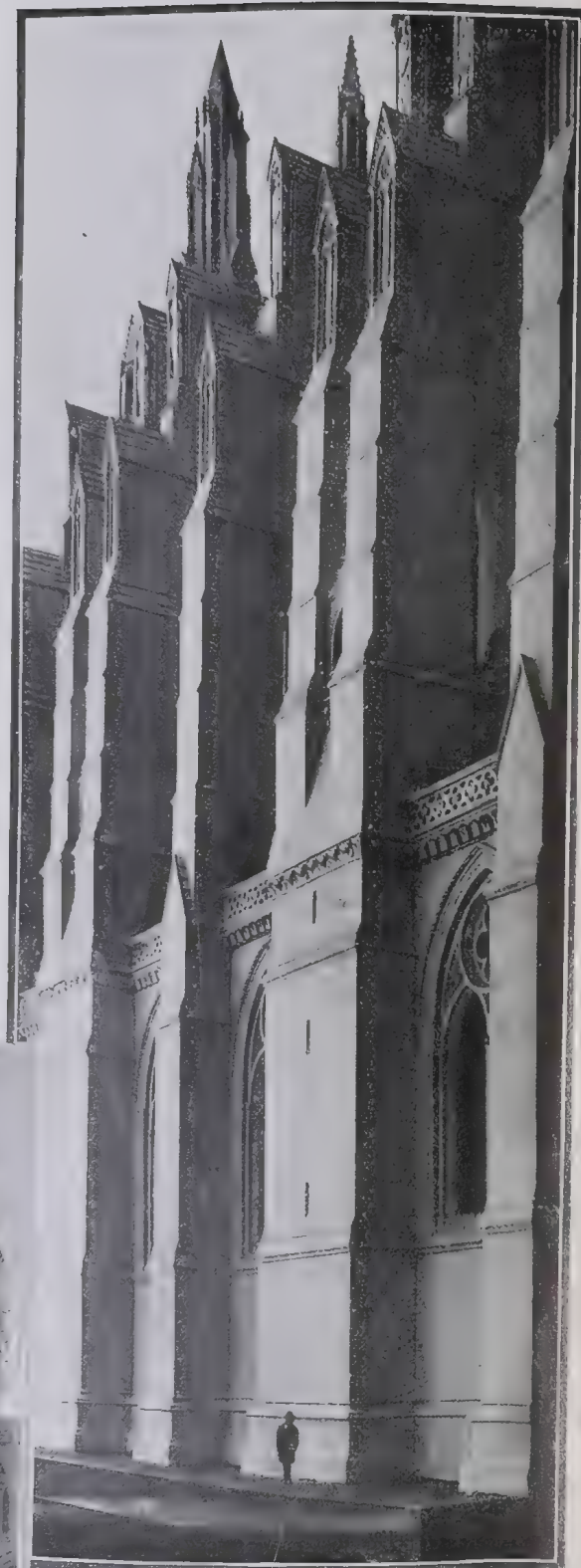
A view of the north side of the nave. This is the part of the Cathedral upon which Messrs. Cram and Ferguson have been most recently occupied. It is hoped that in ten years the entire nave, according to these approved plans will have been completed

Photographs by
Roger B. Whitman

IT will be many, many years before St. John the Divine is a completed cathedral. The only part of the building which is already an accomplished fact is the sanctuary—with the chapels of the Seven Tongues, the choir and the crossing. The pictures shown here give a preliminary idea of the nave as it will be when finished and after the completion of the nave the great edifice will still lack the two arms of the transept and the front of the nave.



Detail of the interior of the nave of the Cathedral of St. John the Divine



A part of the northerly exterior of the proposed nave of the Cathedral of St. John the Divine. From a photograph of a thirty-inch plaster model. The figure in the foreground is made of cardboard. These pictures are here published for the first time

Proposed Nave of The Cathedral of St. John The Divine

THERE is probably no building in New York in which the general public takes so much interest as the Cathedral of St. John the Divine, on the Heights of Morningside. Here are three of the most remarkable photographs ever made in connection with the building of it. They seem to show a view of the outside, and two views of the inside of a completed nave, but, as a matter of fact, the nave will not be as far advanced as this for ten years at least.

The explanation of this photographic miracle is that the negatives were made of a toy model only thirty inches high. Especial interest attaches to this model because it gives us an idea of the first portion of the Cathedral to come free and unfettered from the boards of the present architects, Messrs. Cram and Ferguson. The building was begun in 1892 under designs of Heins and La Farge; twenty-five years have elapsed since the laying of the cornerstone.

HOME DEFENSE AT WIMBLEHURST

And at All the Other Hursts, Holms, Villes, Parks, and Manors

BY ROBERT C. BENCHLEY

UP in Wimbleshurst we are nothing if not defended. Out of a possible population of one thousand, including children over seven, we have a Home Defense League of three hundred and eighty, a Home Guard of two hundred and ten (a rival organization of the Home Defense League, causing considerable hard feeling and no little acrimonious repartee during parades), a Woman's Relief Corps of sixty and its competing organization, The Ladies' First Aid Society, with fifty members. Then there is the local chapter of the Boy Scouts and also a branch of its national rival, The Boy Scouts of America, neither having yet recovered its corporate health since the pitched battle which took place in the vacant lot back of the school-house, during which a certain member of my family, who shall be nameless, received several discolorations and gave, in return, two promising teeth.

The few who remain unattached, such as the socially impossible, are the ones who will be defended in a crisis.

CAUSTIC visitor from the Middle West (where, except in the matter of enlistments for active service, they are notoriously apathetic toward the need for immediate action in the present state of affairs) asked us what we were defending ourselves against. This was such a silly question that we didn't consider it worth answering. Instead, as a ringing reply to his cynicism, we called a special meeting of the Signal Corps Unit and had an extra two hours' practice in wig-wagging.

The wig-wagging unit (everything is a "unit") is perhaps the most useful branch of our service. It took us rather a long time to get the hang of the thing, owing to the fact that, after having learned how to wave the flags yourself, you have to figure it out backwards in order to understand what the other fellow is wagging. This necessitates either your standing on your head to make your right hand correspond with his, or constantly saying to yourself, "Now, remember, old man, this thing is going backwards from the way you learned it . . . backwards, 'at-a-boy' . . . backwards." Of course, muttering this to yourself is apt to get you confused in co-ordinating the message that you are taking, and a man who has a tendency to mental breakdowns might better drop wig-wagging and take up ballistics.

But for those who can stand the strain long enough to become familiar with the workings of the system, there are inestimable advantages. For instance, if, on a Sunday afternoon, the Mergelsons, with their five children and a friend of Elsie's from school, motor out to see us, and, owing to the repairs on the State road, are delayed so that they reach us just at supper time, I can go up on the roof with my set of flags and wig-wag to our neighbors (having first attracted their attention by firing a small cannon kept on the roof for that purpose) the following message:

"Any cold chicken, salad dressing, cantaloupes, or cheese? Quick!"

And within ten minutes we are telling the Mergelsons that we would love to have them stay to supper if they don't mind taking "pot-luck." Now there is just one concrete instance of the benefits of home defense.

BUT there are a great many other things than wig-wagging that take up the attention of the little group of men who are determined that, so long as they have their health, Iceland shall never get a foot-hold in Wimbleshurst, U. S. A. And many of these things would not be, at first blush, associated with the defense of the home.

For instance, I never realized before that the energy of a projectile at a given point M_1 is $\frac{1}{2}mv_1^2$, and at another point, let us say for the fun of it M_2 , it is $\frac{1}{2}mv_2^2$. Obviously then, their difference, $\frac{1}{2}m(v_1^2 - v_2^2)$ is the loss of energy over this distance due to the resistance of the air, and, supposing this distance to be constant and calling the resistance p and the path l , we have $pl = \frac{1}{2}m(v_1^2 - v_2^2)$.

Unless you saw the thing in black and white you wouldn't believe it. And yet it is, without doubt, necessary knowledge for the man who would be proficient in the art of community defense.

I WAS somewhat taken aback when I found a problem on this in our little manual, for I had thought that I had successfully dropped mathematics out of my life when I stopped wearing knitted ties. In fact, I was forced temporarily to approach my nephew, who is much more in touch with such things, and ask him, in the form of a hypothetical question, just how he would go about solving the question at hand. He was very nice about it and gave me quite a bit of his time.

I afterwards learned that, on that same evening, many of my comrades-in-arms had also had recourse to the student members of their families for some slight assistance in one form or another, with the result that ever since that time the younger set of Wimbleshurst have adopted an intolerably cocky air and sit about on the piazza of the country club discussing with each other the progress of their respective fathers in their school work. One hears such insubordinate remarks as:

"I don't know what to do with the Governor. He simply won't learn. I work with him over his lessons night after night, until I'm blessed if I don't think the man is downright stupid. I am thinking of taking him out of school and putting him to work."

OUR ladies are, in the meantime, not idle. The rival organizations mentioned before vie with each other in bazaars of various kinds, the deficits from which are made up out of the missionary fund which used to be sent to Mongolia. As each one of these fêtes calls for more or less elaborate costuming on the part of the participating ladies and their children, there has been accumulated such an overstock of exotic draperies and robes that it has become necessary for the wives and daughters to go in costume about the house in order to get rid of the supply. A man may eat Sunday breakfast, therefore, with his wife gowned as a Norman peasant girl, his daughter as a Japanese whatever-it-is, and his son as a Persian satrap. While this method of home dressing may be considered swank in the freedom of such intellectual circles as Mr. Britling's, in Wimbleshurst it is *not* in keeping.

But you must not think that the ladies of

our community devote themselves entirely to fêtes. Every Monday, Wednesday, and Friday they meet and study the more advanced forms of surgery under the instruction of one of the local physicians. Last Monday they took up the subject, "Insect Bites: Their Prevention, Cause, and Treatment," in which they were shown how to bandage a bite (having taken it for granted apparently that the preventive methods would not work). The meeting closed at ten, and by ten-thirty every husband and brother in the community was standing against the wall, bandaged to the eyes, while the woman of the house practiced the various rolls and half-hitches she had been taught. One of our neighbors got so thoroughly bandaged in this preliminary drill that it was impossible for him to get un-bandaged, and he had to stand there, like one of the Rameses boys done up for the Pyramids, until they could cut him away with finger-nail scissors.

THERE is practically nothing in the way of emergency outfittings that we have not got. All we need now is the emergency. A system of telephone alarm, whereby the man who first sees the invading force can notify the whole community by simply going to the telephone and calling every one up; an automobile transport unit, by means of which such women and children as are not in the First Aid Class or dispensing knitted articles and hot coffee to the defenders may be taken inland and concealed; uniforms which can be donned at fifty minutes' notice (an hour and a quarter if the leggings have to be done up), and equipment for all kinds of warfare, except sapping. It is only the criminal negligence of the authorities at Washington that has kept us without sapping materials so late as this.

The only trouble with our uniform is that one sees so many like it nowadays. There are the Home Guards, the Home Guards Reserve and the Junior Home Guards, the Special Police, the Special Police Reserve and the Junior Special Police, not to mention the Boy Scouts, all with uniforms of a similar color and general design, so that it is really difficult to decide whom to salute. I myself saluted a porter in a khaki uniform at the Inn the other day.

THE other evening a peculiar and discouraging thing happened in our neighborhood. An unobtrusive-looking stranger rang the Bannister's bell and asked for Mr. B. The maid told him that he was drilling with the Home Guard. The man then asked for Mrs. B. and young Spencer, and learned that they were at the First Aid class and Boy Scouts meetings respectively.

According to our Helma, the same man came to our house and was told that we were all drilling or bandaging in the Home Defense League's rooms in the Congregational Church. He also visited several other houses in the vicinity and found out much the same thing about the owners and their families. With the result that, when we reached home, we all found the maids tied to the gas-ranges in their respective kitchens, and all the detachable articles gone from the houses. Which seems a rather unfair advantage to take of people who were working so hard for the Home Defense.

A CLUSTER OF COUNTRY CLUB PESTS

Wretched and Hopeless Blighters Who Are Wrecking Our Rural Serenity and Calm

Drawings by

FISH



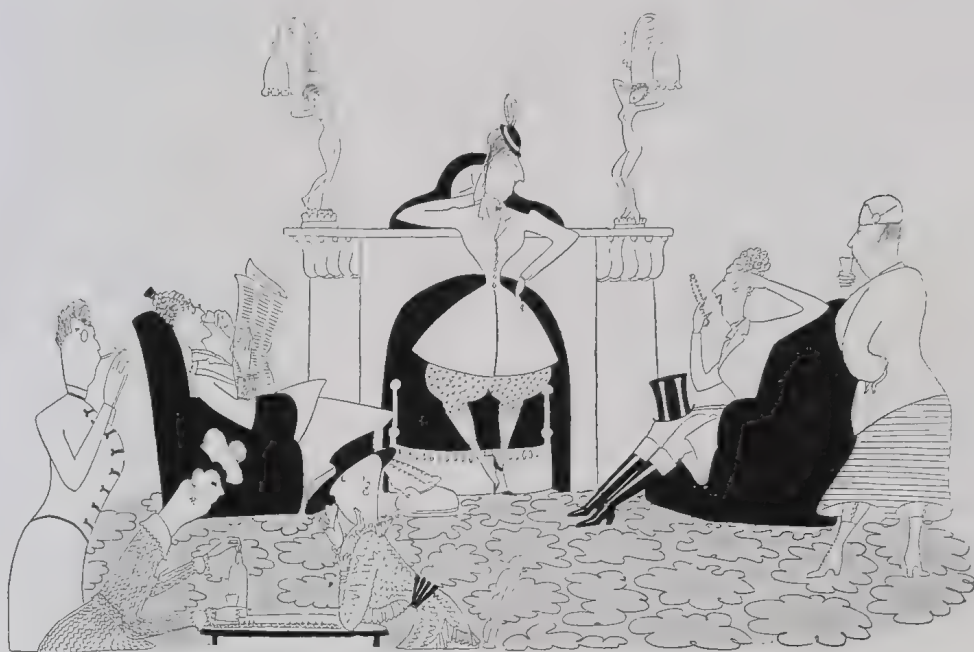
THE FRONT STOOP CACKLERS

A country club is all very well, if one is sensible enough to use it in the right sort of way. It's a splendid place, for instance, to buy liquors and cigars, when you are giving a dinner party at home; or to play poker in on Saturday evenings; or to pick up a taxi; or even to use as a convenient ladder on which to do one's social climbing (which has become, after all, the *real* object of our country clubs), but, as a place in which to *enjoy* oneself, why, of course, there is absolutely nothing to it. And why? Simply because the admissions committee always goes to work and elects to membership a dozen or so bores of the purest ray serene; joy wreckers extraordinary. Every club is full of them. They seem to be inevitable concomitants of the country club idea! Our artist has sketched a few of these insects, beginning with the creatures who always sit on the front steps, talk scandal, block the gangway and laugh at all the other members. P. S.—Dogs, *de rigueur*.

THE HOME DEFENSE UNIT

Another growing and fruitful source of gloom at our country clubs is the home defense unit. These gentlemen have a most annoying way of marching all over the tennis courts and golf links just when you happen to be enjoying the one hour in the week in which you are privileged to indulge in manly exercises





THE BAND OF LADY HARPIES

The woman's smoking room and lounge is also a most baneful spot. It is, as a rule, literally alive with mannish-mannered monsters who serve no possible purpose save to lend probability to the British poet's impassioned words, "Oh, woman, in your hours of ease: inconstant, stout, and hard to please." No, decidedly, the ladies' lounge of the average club is not a fit place for an innocent young man



THE CARD ROOM PEST

Then there is the gladness extinguisher who insists on talking, in the card-room, at the top of his voice, all through a long session at bridge. He loves to tell you about his golf game, and his children, and his marvelous success with the ladies. Ten years in solitary confinement for him—say we



CHAIRMAN OF THE HOUSE COMMITTEE

As a rule, the chairman of the House Committee is the king devil of every country club. The servants all kow-tow to him: the ladies all flatter him, and even whisper stirring little things to him about the excellence of the chicken gumbo, or the *gout* of the *suprême de volaille*. When the people in Europe have finished sitting on or kicking out their kings and emperors, won't they please come over here and sit on or kick out our Chairmen of House Committees?



THE GOLF MANIAC

And please don't entirely overlook the congenital imbecile who stands on the first tee sending off practice drives for an hour or so at a time—between departing couples and foursomes. He is always attended by a pale prune, who probably married him in a wholly unguarded moment, and who races after his Glory Dimples—never having had any glorious dimples of her own

THE BALLY BOUNDER

And, last of all, there is always the unspeakable bounder who has wormed his way into the club—the Lord only knows how—and who is rapidly wrecking the institution as a result of his sunny (and, alas, alcoholic) optimism



SUMMER HAS ITS WINTER CONVICTIONS AS TO CLOTHES

The Fur Cape Will Have a Successful Second Winter; Evening Gowns Elect the Simple Life



This fur cape goes to show that sables and their interesting tails are seldom separated. The uneven edge and the becoming shawl collar are two real claims to greatness—or its equivalent—newness

LATE summer, in the showing of winter clothes, gives one a good idea of what one is to expect later on. Interest is keenest in hats, street dresses, evening frocks for the waning season at resorts, and furs, for among the earliest winter fashions to appear are the neck-pieces, coats, and wraps of fur, and once they make their appearance they are quickly bought. In these days of advancing prices, women have learned that, contrary to the old adage, "What goes up is sure not to come down," and they buy while they may.

It was inevitable that the popularity of the fur cape, which appeared last winter and repeated itself on the same lines in cloth last spring, should increase.

Illustrated at the bottom on this page is a fur cape which owes part of its success to the beauty of its mink pelts. This straight full cape, like all of the new models, clings closely to the shoulders and widens gradually at the feet. The collar is of double fur. The furs most suitable for all around wear are sable, mink, broadtail and Hudson seal; chinchilla

Long full capes of fur know that on account of their voluminousness they will be made of the finest pelts. This one of mink clings closely to the shoulder; this and the other models shown on this page are from Charvet

and ermine are more appropriate for the evenings. Kolinsky may be used although in its popularity is no novelty, and one will undoubtedly see capes of dark muskrat, which are suitable for motoring and similar uses.

The very latest coat for motoring and traveling is illustrated in the upper middle on page 75. The material is leather colored suède, trimmed with sable toned mink. The long-waisted straight effect and the close-fitting shoulder are very new, and, although different from the loose coats that we have been accustomed to, it is still easy to slip on. The collar of fur buttons one side over the other and is shoulder deep in back. The muff and hat are both of suède, banded with the mink. There are other combinations equally attractive for this coat and, as far as the fur goes, less costly. Gray suède with chinchilla squirrel is effective; also, a soft hunter's green suède with sable toned muskrat or Hudson seal.

Illustrated at the left on this page is a medium length Russian sable cape. The edge of this cape is uneven, and the collar is of the soft shawl variety—two claims for newness. Many of the cheaper furs, which somewhat resemble sable, such as kolinsky and dyed squirrel, have been made up without tails, but one rarely sees beautiful sables without the tails, and often the claws also are used with sable.

The pliability and the sheen of baby caracul or broadtail make it the first choice for many wraps. The cape-coat illustrated at the right on this page is of baby caracul with sable toned muskrat. The surplice bodice and loose elbow



Because baby caracul is so sure of its precedence, it can afford to combine itself with sable toned muskrat, as in this cape-coat with points over the elbows and marked adherence to the waist-line

points give it almost the effect of a bodice. The smart caracul muff is quite round and small and is girdled with the muskrat.

The best houses always turn out a number of new evening dresses in July for the late summer season at the resorts, and it is interesting to note the tendency toward simplicity in both fabric and trimming. There seems to be a determined effort to put a ban on ostentation, and these new clothes are unquestionably a reflection of the well-gowned woman's attitude toward the conditions arising from the war. If the gowns, more like dinner than evening gowns, are cut low in back, they are veiled in front and vice versa, and frequently they have a transparent covering over both neck and shoulders. The model illustrated at the bottom of page 75 is of black satin with the sleeves and the upper part of the bodice of tulle. The satin over-drapery on the bodice ends in a point in front at the neck-line, where it is held in place by a necklace of flat jet; the underbodice of dull old-gold net is embroidered in an Egyptian design. The straight skirt hangs from a very low waist-line. The square black satin train, held to the sides of the skirt at the feet by jet ornaments, is loosely tacked at the top to each shoulder, and at the normal waist-line it is slightly bloused; these lines are such as give a very good effect when one walks.





On this charming model, once of satin, now happily reincarnated in soft cloth, is an interesting tunic, which shows its dual personality by being plaited in the front and gathered in the back; this frock and the one opposite from Bergdorf and Goodman



This motor coat of leather colored suède, trimmed with sable-toned mink, though so new in the world, knows all the duties of a motor coat. The collar of fur, shoulder deep in back, is an enemy to those coldly pursuing winds of autumn; from Charvet



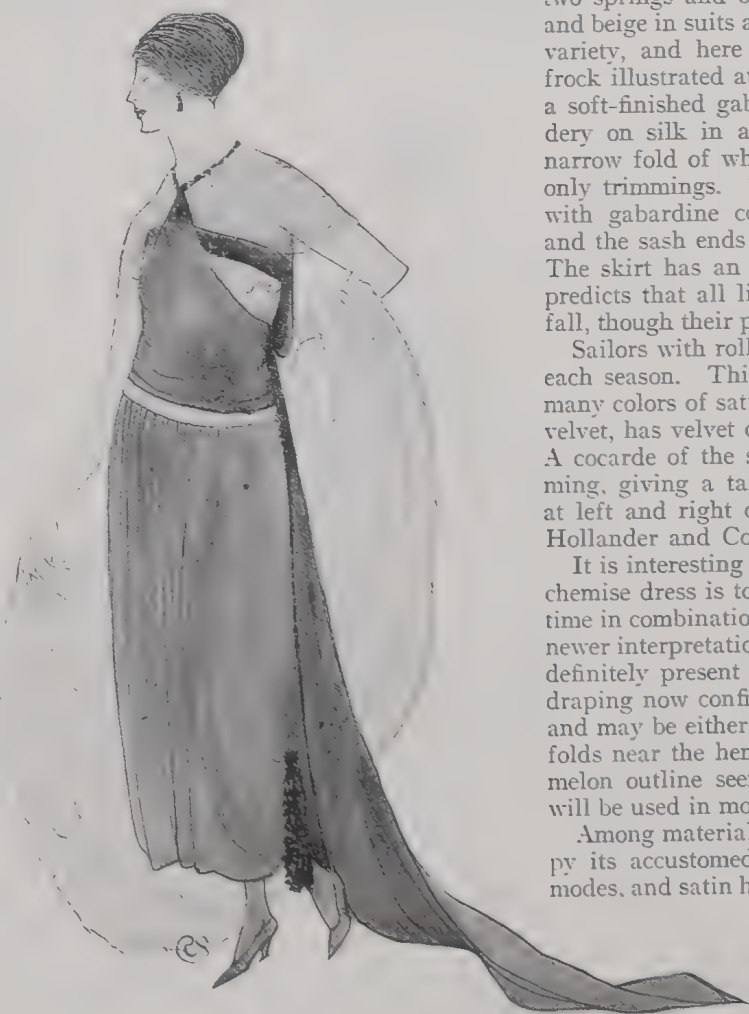
Because this soft-finished frock of gabardine, with its semi-surplice bodice, was wise in the ways of attractiveness, it followed the paths of simplicity. The skirt proves conclusively that a skirt can still be good form although none too straight

There is another kind of *demi-toilette* which shares honors with black satin and is far easier to wear, and that is the untrimmed chiffon frock. A chiffon frock may be had in flower shades, such as hydrangea blues, orchid shades, cool clear greens, and odd blue violets. These single colors may be supplemented by a contrasting touch of color. A lovely chiffon frock, shown by the same house that featured the black satin frock just described, is of hydrangea blue with an odd sash of mulberry velvet.

The luncheon frock illustrated at the left on this page was made originally in black satin and was so successful that now it is planned for late fall in soft cloth. The finely plaited tunic, confined at the waist-line by a trimming of gold thread embroidery and gold braid, hangs in one piece from the deep yoke. The embroidery is repeated at the neck, and the braid outlines the yoke and the raglan shoulders. The back of the bodice falls from the shoulder-line to the normal waist-line and hangs loose. The tunic of the skirt is not plaited in back, but softly gathered, in contrast to the plaited front.

The large mushroom brimmed hat is one of the first of the fall styles. Its underbrim is of black velvet, and the satin on the upper brim and crown is encircled with row after row of the narrowest velvet ribbon to match the satin. A soft velvet ribbon encircles the crown and ties in a bow at the front.

It would seem that the beige and tan shades of Georgette crêpe, jersey, gabardine, and other soft cloths have entered the class of dark blue as an annual color fixture in the spring and fall wardrobe. Whether it is that women have voted it one of the elect or whether its popularity will be short-lived, one cannot say, but for the last



two springs and one winter we have seen tan and beige in suits and one-piece dresses of every variety, and here it is again this fall. The frock illustrated at the right on this page is of a soft-finished gabardine. Self-toned embroidery on silk in a conventional design and a narrow fold of white satin in the neck are the only trimmings. The bodice is semi-surplice, with gabardine covered buttons fastening it, and the sash ends are tied loosely in the back. The skirt has an angular hip drapery, which predicts that all lines will not be straight this fall, though their prestige is great.

Sailors with rolling brims are sure to appear each season. This one, which may be had in many colors of satin, and black, blue, or brown velvet, has velvet on top and satin underneath. A cocarde of the satin ribbon is its sole trimming, giving a tailored simplicity. The hats at left and right on this page are from L. P. Hollander and Company.

It is interesting to note that the long-popular chemise dress is to appear in a new guise, this time in combination with a draped skirt, for the newer interpretations of the draped skirt will be definitely present in the autumn modes. The draping now confines itself mostly to the sides and may be either at the hips or falling in soft folds near the hem. Drapery which gives the melon outline seen so extensively this spring, will be used in moderation.

Among materials, serge will, of course, occupy its accustomed place in the early autumn modes, and satin has lost none of its popularity.

Evening gowns believe in compromise—if they're low in back, they're high in front like this one of black satin with bodice top of tulle; from Bergdorf and Goodman

S E E N i n t h e S H O P S

A ONE-PIECE dress of serge, the ever-present serge, is the smart woman's first consideration, when she thinks of returning to town and the shops. One of the new features of the autumn frocks is the draped skirt, the draping of which mostly confines itself to the sides. It may either fall in heavy folds at the hips, or, what is more novel, it may gather itself up into soft folds near the hem.

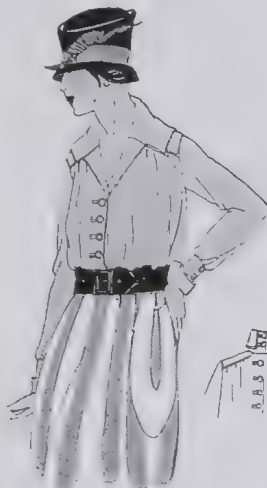
The straight chemise dress, however, still valiantly holds its own, and it is often combined with the draped skirt, as in the one-piece blue serge frock illustrated at the lower right on this page. Here the straight lines of the front are broken by a narrow belt of the material, which crosses in both front and back and fastens with bone buttons, giving a long-waisted effect. The side drapings of the skirt fall toward the back. Black bone buttons fasten the frock in back from neck to hem and also hold the hem in place. A square-cut neck-line is concealed by the soft crushed collar that crosses in front. The collar is faced with gray gabardine,—one of the new notes of the autumn. A hat for wear with tailored costumes is sketched with this dress. It is of purple velvet, and the severity of the stiff brim is relieved by the softness of the shirred crown. Purple grosgrain ribbon bands the crown and outer brim, and a ribbon cocarde is posed at one side.

THE TAMING OF THE "TONNEAU"

The "barrel" silhouette, which was so extensively shown in the spring, is still seen this season, though in moderation. The frock sketched second from the lower left on this page is an excellent model for the slender figure. It is fashioned of navy blue gabardine with long close-fitting sleeves and pointed vest of black satin. Blue silk embroidery trims the gabardine part of the bodice both in front and back, and a narrow rolling collar of white satin finishes the neck. Black bone buttons outline the deep slits over



A collar and cuff set of colored organdy adds new daintiness to a frock; \$2.95



This blouse is for town or country; blouse, \$6.94; hat, \$8.50



One of the pleasant new things about autumn is the bib collar, \$1.65; velvet hat, \$12.50

the hips and trim the satin sleeves and vest. The small flaring turban of black velvet sketched with this frock is banded with a narrow black grosgrain ribbon and finished at the top with a band of purple burnt goose feathers. This hat may be had in all black, brown, or blue.

For the woman who desires a frock of moderate price, yet one of exceptionally good style, there is the blue serge model second from the lower right on this page. The straight upper part continues into a yoke over the hips, and rows of blue stitching on the bodice section and the narrow sash-belt are the trimming. The skirt is laid in generous plaits at either side of the front, and straight folds

of the material give a tunic effect at the sides. Of crisp white organdy are the collar and "modesty piece," which are finished with narrow picot edging and blue serge buttons. A soft mushroom-brimmed hat with a big bow is a semi-annual millinery happening,—its becomingness recommends it particularly to the young woman. The velvet hat sketched with this dress may be had in any of the new dark tones as well as in black, with a soft bow and binding of grosgrain ribbon to match.

The serge and satin frock may be looked for each season in some form or other, and the model shown at the lower left on this page is one of the autumn versions. Navy blue satin forms underskirt and

vest, and the white satin cross-piece and collar make a becoming frame for the face. The coat effect of blue serge is knife plaited from the belt to the top of the gray thread embroidery which trims the bottom. There is a box plaited panel down the back of the skirt, and wide folds finish either side of the front. Black hatter's plush and beige Georgette crêpe form a particularly effective combination in the hat illustrated with this dress. The plush is crushed in to a deep fold, with a bow at the side, and the Georgette crêpe brim has a soft bias fold.

FOR TOWN OR COUNTRY

A strictly tailored blouse for town or country wear is sketched in the upper middle of this page. It is made of crêpe de Chine of exceptionally good quality, and may be had in either flesh-color or white. The collar may be worn high or low and is bound, like the shoulder-yoke and cuffs, with matching heavy silk braid. Large pearl buttons and bound button-holes form the fastening at the front and the cuffs. The hat worn with it may be either of white or of dark colored felt. It is trimmed with a band and cocarde of matching grosgrain ribbon.

The bib collar sketched at the upper right of this page is made of fine white organdy, hemstitched on the outer edge and with a picot finish at the square neck-line; hand-embroidery adds to its daintiness. Such a collar may also be had in French voile with an edging of Valenciennes lace, imitation filet inserts, and touches of hand embroidery; tiny buttons are at the back; \$3.50. The large purple velvet mushroom hat in the same illustration is banded with wide grosgrain ribbon that crosses in front, where its ends are cut in points. Colored collar and cuff sets continue to be popular, and the set shown at the upper left of this page is a pretty frilly one of organdy; it may be had in old-blue, beige, or white, with organdy or net frillings.



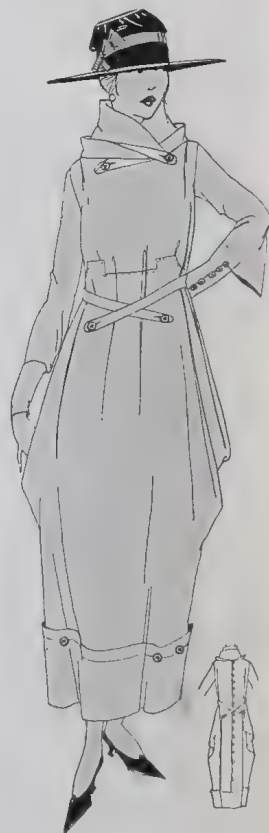
This is one of the most charming autumn variations on the popular theme of serge and satin; frock, \$32.50; hat, \$9.50



The "melon" silhouette is cleverly moderated, this autumn, in a frock of gabardine and satin; frock, \$39.50; hat, \$7.95



On the ever-kindly straight lines is this blue serge frock. The velvet hat is most flattering; frock, \$29.50; hat, \$14.50



Skirts draped at the sides, like that of this frock, are features of the smart autumn models; frock, \$45; hat, \$10

VOGUE PATTERN SERVICE

The Frocks of the Younger Generation, as Well as Those of the Older, Have No Definite Waist-line; and They Follow Straight Lines



Frock No. Q3887. A frock of blue serge, with collar and cuffs of organdy, is trimmed with blue and white checked material

THE patterns illustrated on this and the following pattern pages are priced 50 cents each. The sizes in which these patterns are made are given in the descriptions which are printed on page 88.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's smock, or lingerie pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

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ATLANTA: The Smart Shop, Connally Building (Room 203)

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Breams Building



Frock No. Q3893. This model, which is equally serviceable as a coat-dress or a suit, may be of serge or of wash crepe

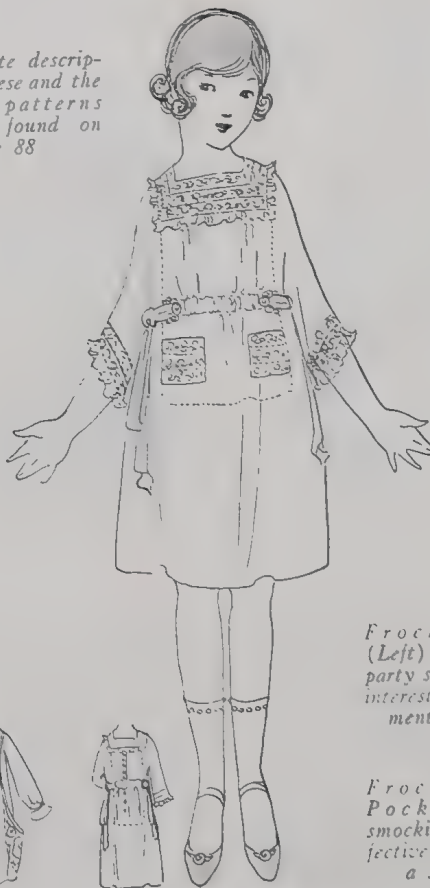


Frock No. Q3897. (Left) A frock with a guimpe that may go to the wash often, is always popular



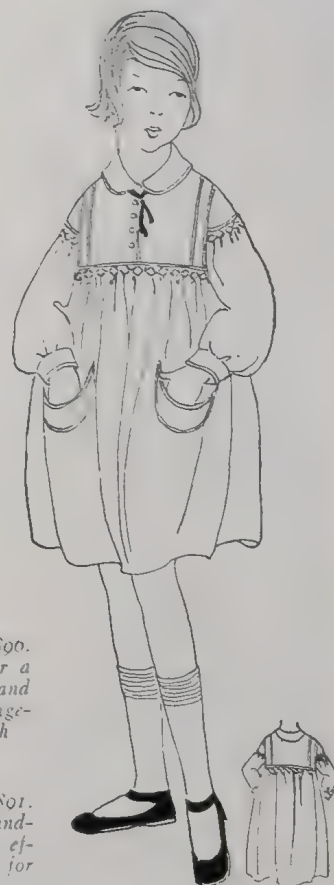
Frock No. Q3888. (Right) It is simple to cut the pockets in one with the front of the little frock

A complete description of these and the following patterns may be found on page 88



Frock No. Q3890. (Left) A frock for a party shows a new and interesting arrangement of the sash

Frock No. Q3801. Pockets and hand-smocking make an effective trimming for a school frock





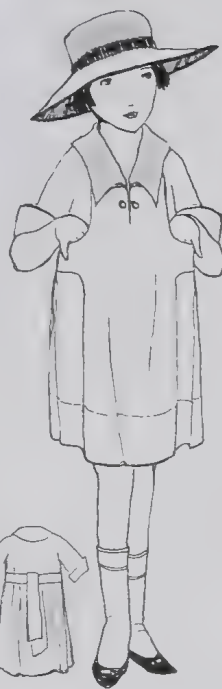
Frock No. Q3894. In wash fabric, as a play frock or in crêpe as a party frock, it is equally successful



Layette No. Q3898. This pattern includes a dress and a petticoat for that most important person, the baby



Frock No. Q3889. The simplicity and the becomingness of this one-piece frock recommend it



Frock No. Q3783. On this frock the front gore and the long sash-ends are cut in one piece only

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AND SIMPLICITY MEANS LITTLE
WORK FOR THE SEAMSTRESS



Smock No. Q3073. This play frock includes a pattern of a very diminutive pair of trousers



Smock No. Q3886. This smock has a labor-saving belt that is cut in one with the plain front



Frock No. Q3074. Hand-smocking is the only trimming on this frock, which is cut in one piece



Smock No. Q3075. An exact duplicate of an English carter's smock is this practical garment



Frock No. Q3912. Novel pockets and the use of two different materials make this frock a smart one



Frock No. Q3447. The raglan sleeves and the V-shaped yoke are notable features on this frock

THE OUTER WRAPPINGS OF VERY YOUNG LADIES

ARE HERE SHOWN IN MANY AND INTERESTING FORMS,

EACH ONE AS INDIVIDUAL AS THE LADY HERSELF

Note—Descriptions of patterns on this page will be found on page 88



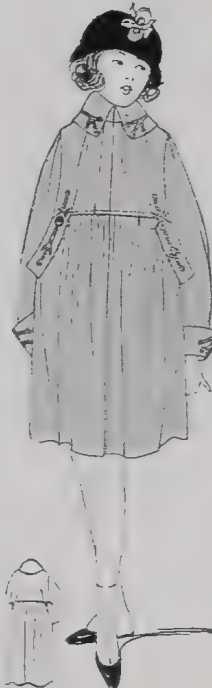
Coat No. Q3438. The upper section of this coat is cut kimono fashion, and it may be of contrasting material



Coat No. Q3910. A coat, to be truly serviceable, must have pockets and a snugly-fitting collar



Coat No. 3477. The yoke is cut in two pieces, but the skirt is an entirely one-piece arrangement



Coat No. Q3911. Here is a new and smart way to insert pockets on a most unusual coat



Coat No. Q3908. The effectiveness of the contrasting collar and belt makes this coat both smart and becoming



Coat No. Q3433. This coat demonstrates a new way to cut the yoke and the top of the sleeves in one



Coat No. Q3117. Large armholes, as well as patch pockets, make it comfortable and practical



Coat No. Q3907. This double-belted coat shows a new way to trim a cape collar by means of buttons



Coat No. Q3486. The impressive size of the collar almost permits this coat to masquerade as a cape



Cape No. Q3909. A cravenette cape is a necessity to one who must go to school even on stormy days



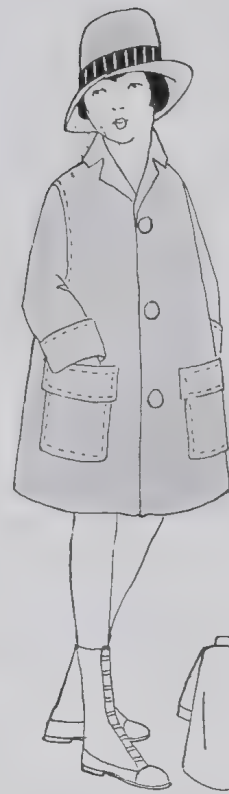
Suit No. Q3892. Both the breezy trousers and the smart Russian blouse are included in this one pattern



Rompers No. Q3895. These rompers open in the middle of the back and then across the waist-line in back



Suit No. Q3778. A blouse, cut on simple kimono lines, and trousers are included in this pattern



Suit No. Q3890. Here is a well-cut mannish top-coat for a dashing and very young man about town



Suit No. Q3875. The blouse and trousers of this suit, though separate, are included in one pattern

Descriptions of patterns on this page will be found on page 88



Rompers No. Q3011. The front of blouse and trousers is cut in one piece; the blouse opens at the back and across waist-line



Rompers No. Q3787. These rompers are cut in one piece, with the fold at the lower edge



Rompers No. Q3273. Rompers button on the shoulder, if cut in one with the fold at the lower edge



Smock No. Q3788. This is a breezy play smock, which includes a pattern of miniature trousers



Suit No. Q3846. The trousers and the sailor blouse are both included in the pattern of this suit with a navy air

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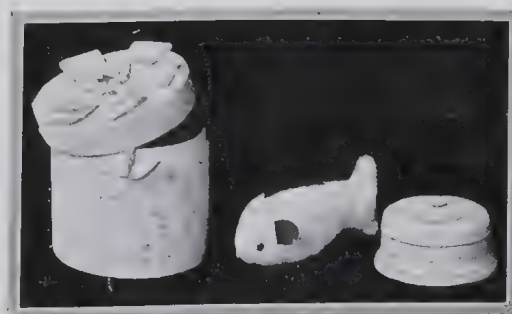
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ON HER DRESSING-TABLE

THE patrician beauty who arouses world-wide admiration has not arrived at this state of perfection through a "Topsy-like growth." When the European nurse bathes a child, she is not allowed to use a coarse cloth; she uses only some soft linen and a little pure soap, which is well rinsed off afterwards, and each small feature is carefully patted until dry, not roughly rubbed. Even the long lashes and ringlets on the lovely debutante are not always the result of accident, but are often due to the most painstaking care of a good nurse. As a baby, her lashes were trimmed, her hair carefully brushed, a salve rubbed into the scalp, and then the hair coaxed into ringlets. Of course, proper food, plenty of fresh air, and quiet surroundings are the prime factors in bringing up a child, as no care of the body will counteract the effect of over-strained nerves.

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When parents realize that the scientific care of children gives health and almost beauty, we can hope, like the ancient Greeks, to produce a race of men and women good to look upon. A specialist, famed for the care of the hair, advocates a monthly shampoo with a specially compounded olive oil preparation, which costs 50 cents. This is applied like a liquid soap, a good lather is made, and then the hair is thoroughly rinsed. The oil has the effect of making the hair soft and glossy but not oily. In conjunction with this shampoo is used a tonic which should be rubbed into the scalp each day. If the hair is carefully brushed afterwards,

the scalp will be thoroughly cleansed. Washing the hair too often is thus avoided. The tonic costs \$1; the salve, 50 cents.

CAREFUL CLEANSING

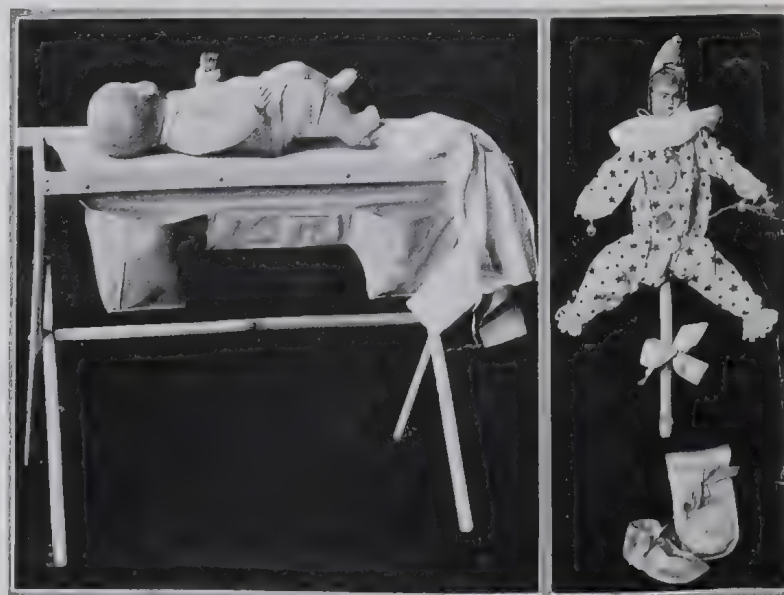
A nurse, when brushing a child's hair, should be warned about the wrong use of the brush; too heavy a hand will bruise the tender roots and break the hair. Another point to insist upon is that the curls be coaxed with a little tonic. Letting a child sleep in curlers belongs with the tortures of the Middle Ages, but luckily this crime is practised only by careless or ignorant nurses whose number is decreasing every day.

If soap is to be used in washing a child, its choice is a most important one. An authority on this subject has a soap that is soothing yet cleansing and antiseptic, and which may be used with tepid water on the most sensitive of skins. The price is 35 cents a cake.

For the care of the hands there is a cream made by a specialist. If this is applied around the nails each night, it will prevent hang-nails. It costs \$2.

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Note—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



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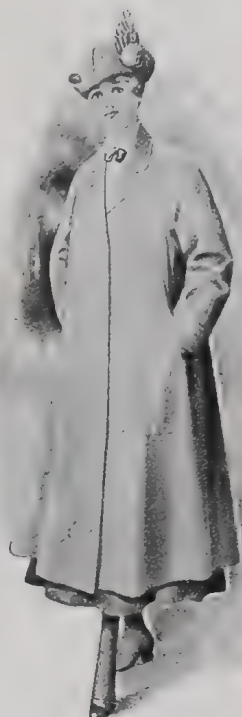
Polichinelle is a rattle covered with flannel; \$2. Slippers for the baby are of blue satin; with bag, \$3.50

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linen with a vest of
linen in a darker
shade and sea green
oval buttons. On
these buttons are
painted orange ver-
million fish which,
as they swim,
breathe out bubbles



Shiny black buttons
painted in a pussy-
willow design are
used in rows to
trim the front of
this frock, and one
of the buttons fas-
tens the belt. The
frock is of white
and rose linen



(Below) This quiet
colored frock of gray
and white linen is
enlivened by buttons
which are painted
rather futuristically
in spots of red, yel-
low, and green

(Below) The girl of
seven may select
this dress of green
basket cloth deco-
rated with buttons
on which are painted
flowers in gay reds
and blues



(Above) These
rompers are made
of plain pink ging-
ham and pink and
white checked ging-
ham, and the but-
tons which adorn
them are black with
white interrogation
points painted on
them



(Continued on page 86)

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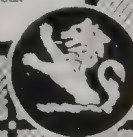
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Advice Gratis Write for Free Book

BUTTONS ARE GETTING GAY

(Continued from page 84)

TO extreme youth, one of the most delightful mysteries in all this big mysterious world is buttons: the what and why of them is the subject of eternal speculation. The eyes of childhood grow round with wonder in contemplation of the great button which fastens the outdoor coat, and tiny fingers are indefatigable in their efforts to master the mechanism of the wee buttons which hold the sleeves snug at the wrists. It is all part of the inborn desire to see the wheels go 'round.

This is precisely the point which was overlooked by the enterprising woman who, burning with a desire to be useful, designed an entire outfit, in which even a very small girl could dress herself. The little frock, petticoat, and shirt all buttoned in the front. But alas, the designer forgot that, having put everything on,

the small owner of such an outfit might at any moment be seized with the desire to take everything off; and that, having turned one's back for a moment, one might reasonably expect to find this small daughter of Eve clothed as her aboriginal mother was once clothed.

And now buttons are made still more interesting to their young possessors by painted decorations. If these designs incline toward the futurist school of art, that is quite as it should be, for the futurist and the child alike rejoice in primitive color and form. Such buttons, of course, are not intended for the very tiny child but for the boy or girl who has solved the mystery of the button, but still retains a pleasant sense of interest. They might, in fact, be regarded as a stimulant to the jaded fancy of the ex-baby of from four to seven.



Blue chambray and checked gingham fashion this frock which, like five of the others illustrated, has painted buttons from the Mary Ryan shop

This suit of blue linen and pique has buttons patented by Kremetz and Company which may be removed whenever the suit is to be laundered

FASHION DRAFTS AUTUMN FABRICS

(Continued from page 58)

Innumerable are the beautiful new silks which have been produced for the coming season. Not only are they original in pattern, but new weaves make their appearance as well. The sketch at the lower left on page 58 shows a suit fashioned of a new crêpe, called Roshanara crêpe after the lovely dancer of that name. It is like a heavy crinkled faille, and in the particular case in which it is sketched it has a self-toned satin stripe. The material is best adapted for sports clothes, and will no doubt make its first official appearance at Palm Beach during the mid-winter.

One of the most successful of the designs inspired by patriotism is suggested by the illustration in the center on page 58, which shows a pale gray indestructible crêpe, printed with a design in which the flags of all the allies are grouped and reproduced in full color. This design enlarged is shown back of the figure in the sketch. The same house which sponsors this printed crêpe is responsible for the

textiles illustrated in the sketch at the upper right on page 58. In this sketch are seen two new designs in pussy willow taffeta; that at the right is of distinct Chinese inspiration, as are many of the new textiles of the winter. In the middle of the sketch is an olive toned faille with a self-colored Egyptian design worked out in satin on it. This is one of the smartest and richest of the new autumn textiles.

A rich soft satin of exquisitely supple weave made by the Duplan Silk Company is sketched at the left in the illustration at the upper left on page 58. It is charmingly brocaded in a scroll and leaf design, which is placed fairly far apart on the surface of the material. Two printed silk designs from the same house are also pictured in this sketch. That in the middle is very lovely in white, patterned in blue-green in a way which suggests clouds; and the pattern at the right is particularly effective in gold and black, though pleasing in other combinations

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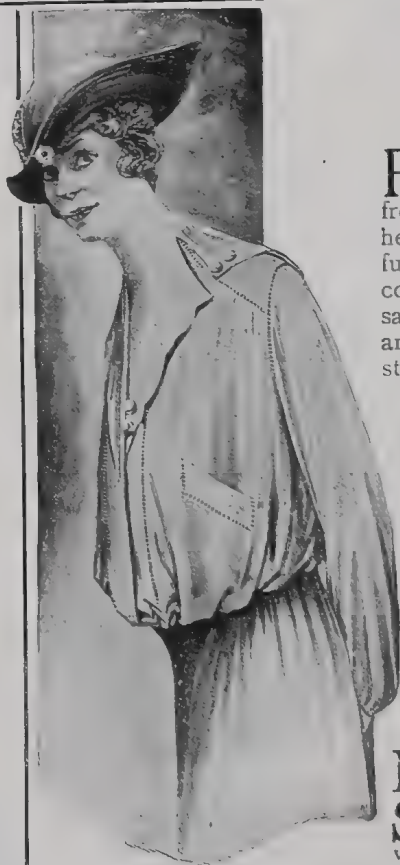


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PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 77 to 80 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 77

CHILD'S FROCK NO. Q3887.—For the frock in 6-year size: $2\frac{1}{8}$ yards of 32-inch material; $\frac{5}{8}$ of a yard of 32-inch material for skirt band and pocket facing. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. Q3893.—For the frock in 8-year size: $3\frac{3}{4}$ yards of 36-inch material for collar and cuffs. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. Q3897.—For the frock in medium size: $2\frac{3}{4}$ yards of 40-inch material for frock; $1\frac{1}{2}$ yards of 36-inch material for guimpe. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. Q3888.—For the frock in medium size: $2\frac{1}{4}$ yards of 36-inch material for collar and cuffs. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3896.—For the frock in medium size: $2\frac{3}{4}$ yards of 27-inch material. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. Q3891.—For the frock in medium size: $4\frac{1}{4}$ yards of 32-inch material. Sizes, 8 and 10 years. Price, 50 cents.

PATTERNS ON PAGE 78

CHILD'S FROCK NO. Q3894.—For the frock in medium size: $1\frac{3}{4}$ yards of 32-inch material; $\frac{1}{2}$ of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

INFANT'S LAYETTE NO. Q3898.—For the layette in 6 months' size: $1\frac{1}{4}$ yards of 27-inch material for dress; $1\frac{1}{2}$ yards of 27-inch material for petticoat. Size, 6 months. Price, 50 cents.

CHILD'S FROCK NO. Q3889.—For the frock in medium size: 2 yards of 40-inch material. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S FROCK NO. Q3783.—For the frock in medium size: $2\frac{1}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar and cuffs. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S SMOCK NO. Q3073.—For the smock in medium size: $2\frac{3}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 27-inch material for collar and cuffs; $1\frac{1}{4}$ yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3886.—For the frock in medium size: $2\frac{1}{4}$ yards of 40-inch material for frock; $1\frac{1}{2}$ yards of 40-inch material for guimpe. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3074.—For the frock in medium size: $2\frac{1}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 50 cents.

SMOCK NO. Q3075.—For the smock in medium size: $2\frac{1}{2}$ yards of 36-inch material; $1\frac{1}{2}$ yards of 27-inch material for bloomers. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3912.—For the frock in medium size: $1\frac{1}{2}$ yards of 32-inch material; $1\frac{3}{4}$ yards of 32-inch contrasting material. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3447.—For play frock in medium size: $2\frac{1}{4}$ yards of 36-inch material; $\frac{1}{2}$ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

PATTERNS ON PAGE 79

CHILD'S COAT NO. Q3438.—For the coat in medium size: $1\frac{3}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. Q3908.—For the coat in medium size: $2\frac{1}{2}$ yards of 54-inch material. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S COAT NO. Q3910.—For the coat in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

COAT NO. Q3477.—For the coat in medium size: $2\frac{1}{2}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar, cuffs and facing. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. Q3911.—For the coat in medium size: $2\frac{3}{4}$ yards of 54-inch material; $\frac{1}{2}$ yard of contrasting material for collar, cuffs and yoke. Price, 50 cents.

CHILD'S COAT NO. Q3433.—For the coat in medium size: $1\frac{3}{4}$ yards of 54-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. Q3117.—For the coat in medium size: $3\frac{1}{4}$ yards of 36-inch material. Sizes, 4, 6, 8, 10, and 12 years. Price, 50 cents.

CHILD'S COAT NO. Q3907.—For the coat in 8-year size: $2\frac{3}{4}$ yards of 54-inch material. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S COAT NO. Q3486.—For the coat in medium size: $3\frac{1}{4}$ yards of 40-inch material. Sizes, 6, 8, and 10 years. Price, 50 cents.

CHILD'S CAPE NO. Q3909.—For the cape in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Prices, 50 cents.

PATTERNS ON PAGE 80

BOY'S SUIT NO. Q3892.—For the suit in medium size: $2\frac{1}{4}$ yards of 40-inch material. Sizes, 4 and 6 years. Price, 50 cents.

BOY'S ROMPERS NO. Q3895.—For the rompers in medium size: $1\frac{7}{8}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of contrasting material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

BOY'S SUIT NO. Q3778.—For the suit in medium size: $1\frac{1}{4}$ yards of 36-inch material for waist and pockets; $1\frac{1}{4}$ yards of 36-inch material for trousers. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S COAT NO. Q3890.—For the coat in medium size: $1\frac{3}{4}$ yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

BOY'S SUIT NO. Q3875.—For the suit in 2-year size: 2 yards of 27-inch material; $\frac{1}{2}$ of a yard of 27-inch material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. Q3011.—For the rompers in medium size: $2\frac{3}{4}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

ROMPERS NO. Q3787.—For the rompers in medium size: $1\frac{3}{4}$ yards of 36 or 40-inch material; $3\frac{1}{4}$ yards of narrow trimming. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. Q3273.—For the rompers in medium size: $1\frac{3}{4}$ yards of 36-inch material; $1\frac{3}{4}$ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

CHILD'S SMOCK NO. Q3788.—For the play suit in medium size: $2\frac{1}{4}$ yards of 27-inch material; $\frac{1}{2}$ yard of 27 or 40-inch contrasting material for cuffs and pocket. Sizes, 2 and 4 years. Price, 50 cents.

BOY'S SUIT NO. Q3846.—For the suit in 4-year size: $\frac{7}{8}$ of a yard of 40-inch material for blouse; 1 yard of 40-inch material for trousers. Sizes, 4 and 6 years. Price, 50 cents.



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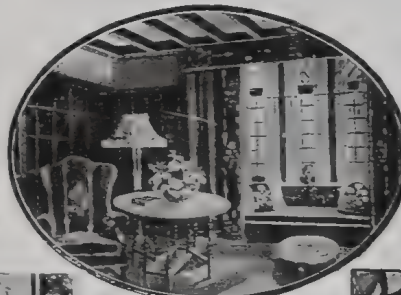
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THE COLORS of WAR

(Continued from page 63)

be produced by the use of colored sails. There is an old scroll which carries a color record of a water fête at Versailles, in the time of Louis XVI and Marie Antoinette, which would serve as an inspiration. Here are dozens of great barges in blue and gold, with masts incredibly high, from which fly long red streamers and pennants. Garlands of red flowers are looped from the tip of the mast to the stern of the boat, where the red, white, and blue flag flies. In this fête, all the barges carried the same decorations, which, far from making for monotony, resulted in the most enchanting of all pageants. Barges are difficult craft for an inland lake, but even little sail boats would become a fleet of butterflies if they were given many-colored sails. And with the colors of all of our allies, we might make a regatta of wonderful beauty and sparkle.

PAGEANTRY AND PATRIOTISM

In the days of the old regattas of Venice, rivalry was intense, and the trappings of the gondolas were as important to the Venetians as the speed of our boats is to us. Not only were the gondolas completely hidden by fanciful masses of flowers and gilt, but splendid banners and hangings of stuffs floated on the water. Gondolas became strange and magnificent creatures, with curving, swan-like heads held high and wings and tails spread upon the water. The Italians have always had more imagination, more flair for the pageant, than any other people. For centuries Sienna has repeated her gorgeous tournament in the Palazzo Pubblico. To this day the horses wear medieval costumes on the fête day. All over Italy one sees the spirit of pageant in the adornment of the horses and wine carts. The marvelous horses of Florence, with their plumed headdresses, waving violet, rose, blue, and white plumes in the air, with brasses arched from the saddles and fringe strappings and many balls dangling are truly an expression of the spirit of pageantry and the widespread gayety of the fête day. What a wonderful pageant would be possible at Newport if we all paid honor to our guests by painting our carriages and caparisoning our horses. One can imagine a group of women with traps, painted like the wine carts still to be seen in Rome. The great wheels could be striped rose and blue and silver, queer canopied parasols might be painted in the same colors, and there could be fringed harness, with the exact allowance of forty-two silver bells jingling under the cart. This wine cart has come down since the days of Raphael—or was it Michelangelo?—who designed it. It could also be interpreted in the colors of any one of our allies and form a delightful motif in a patriotic pageant.

THE TRUE BRAVERY OF COLORS

Let us make merry for our allied guests and ourselves, this summer. There will be enough of drabness in this war; there is no need to anticipate the dull colors of sacrifice and renunciation. The men who are fighting enjoy the gayety of parades, of pageant. The colors should fly for them and fly gaily,—and bravely.



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THE best indication of proper development is a right increase in weight coupled with increase in muscular strength.

At five months Baby should be able to hold his head erect. At seven months he will be able to sit up a while. When ten months he crawls, pulls himself up or stands by a chair.

Do not encourage a child to walk before he does so of his own accord.

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Nos. 1, 2, 3 and Rusks provide the right nourishment for Baby, step by step, and promote sturdy growth and sound development.

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 Jason "Excel" Range, 3/- per pair.
 Jason "Triumph" Range, 2/9 per pair.
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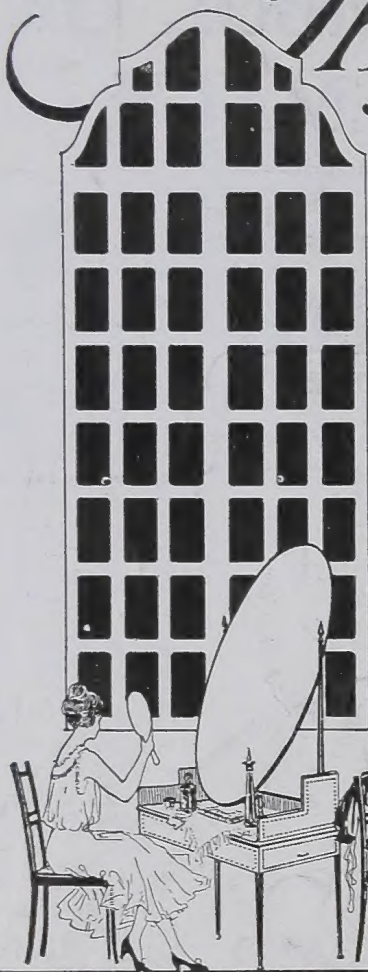
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DECAYING TEETH AND THE DILATORY.

The Beauty of Perfect Teeth.

Time and again people read and hear rather pointed remarks concerning false teeth—pointed as well as unromantic, but nevertheless true. This being so, the question is—Why on earth do most of us allow our teeth to decay from day to day, week to week, and even year to year, only to suffer the penalty of having to wear false teeth for the rest of our days?

Modern science has made the filling, bridging, and preservation of teeth an absolutely painless operation; at least, modern dentistry as practised by that celebrated dental specialist, Mr. Goldberg, of Anglo-American reputation, whose dental surgeries are at 27 New Cavendish Street, Harley Street, London. His method of repairing teeth is as painless as his method of extracting them, when extractions are positively necessary, for he stanchly discourages the pulling of teeth if there is the slightest chance of building them up and making them perfect again.

Dilatoriness is, perhaps, the greatest cause of the decayed condition of our teeth. From day to day, week to week, and month to month, people put off that promised visit until pain drives them to distraction. On the other hand, the excruciating pain could be prevented and the tooth made perfect in a few minutes by having the cavity cleaned and filled. But no! Decay is allowed to expose the nerve. Another cause is that fear which most of us have of the buzzing, boring drill. Banish that fear at once, for Mr. Goldberg's method of modern dentistry reduces that sensation to a negligible minimum. In America one enters a dental parlour and has his or her teeth repaired in very much the same way as one enters any of our big stores on

this side to purchase a pair of gloves. Over there the timely filling of teeth has become a habit. Consequently false teeth are becoming most rare in the States. Then, too, Mr. Goldberg's new process of "bridging teeth" enables one to have two, three, or even four false teeth fitted in a row, perfect, everlasting, and without the use of a plate. The bridge is so constructed as to be invisible, while holding every tooth fast to the gums, which in a very little while grow down between the teeth, absolutely defying detection of the fact that such teeth are false.

The following is, perhaps, the cleverest piece of dental work performed by Mr. Goldberg. The tooth had been allowed to decay, and had broken off to the very root, and in this condition the patient went to have it extracted. Did he extract it? Not he! At once he killed the nerve, filed the broken root level just past the gum, so that it slightly hung over the root of the tooth. Then he prepared a false top, which was fastened to the root by a pin and cemented. The joint where the false tooth met the root was surrounded by a band of gold, and the operation was completed as painlessly as you please, and within a few weeks the gum had grown down in its natural position over the gold band. It is now absolutely impossible to detect that the patient has a false eye-tooth, which is good for another twenty years. This is mentioned just as an example of how skilfully and neatly teeth are treated nowadays, and Mr. Goldberg's fees are reasonable, notwithstanding the fact that his elaborate parlours are in the midst of the world's specialists' district—27 New Cavendish Street, Harley Street, London, W.—Mayfair 2022.

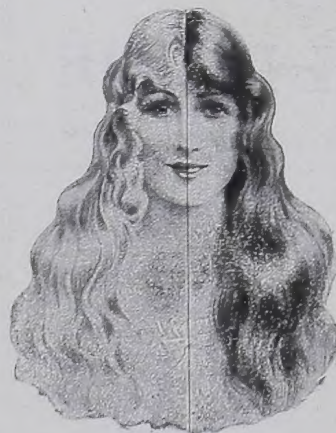
GREY HAIR Permanently Banished

How to look 10 to 15 years younger at trifling cost.

A distinguished French doctor (now attached to the French Army Medical Corps) has discovered how to make every grey hair recover its lost natural colour. This method does not paint on, but restores each hair from the centre outwards. The method (used by 500 Royal Court and other leading hairdressers) is simple and inexpensive. Anyone can use it. No one can tell you have used it. People will, of course, say, "Why!

how much younger you look!" But they won't know how or why—unless you tell them. Colour lasts, too. No unnatural metallic glitter. Washing, shampooing, curling, waving, even perspiration or Turkish baths make no difference to the restored colour. Lotions, brilliantines, tonics, and dressings only improve the treatment.

How great a disadvantage grey hair is can quickly be appreciated by placing the edge of a hand-mirror along the line, so reflecting a complete head. The reflection from the left is of a woman whose apparent age is anything from forty to fifty. Next, reverse the mirror. The reflection now shown is of a



woman after hair has been treated with "INECTO," the name given to this new process. What a wonderful difference! The first impression is of a woman—"passée." The second shows a woman of youthful mien, possessing again all her charm and attractiveness.

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